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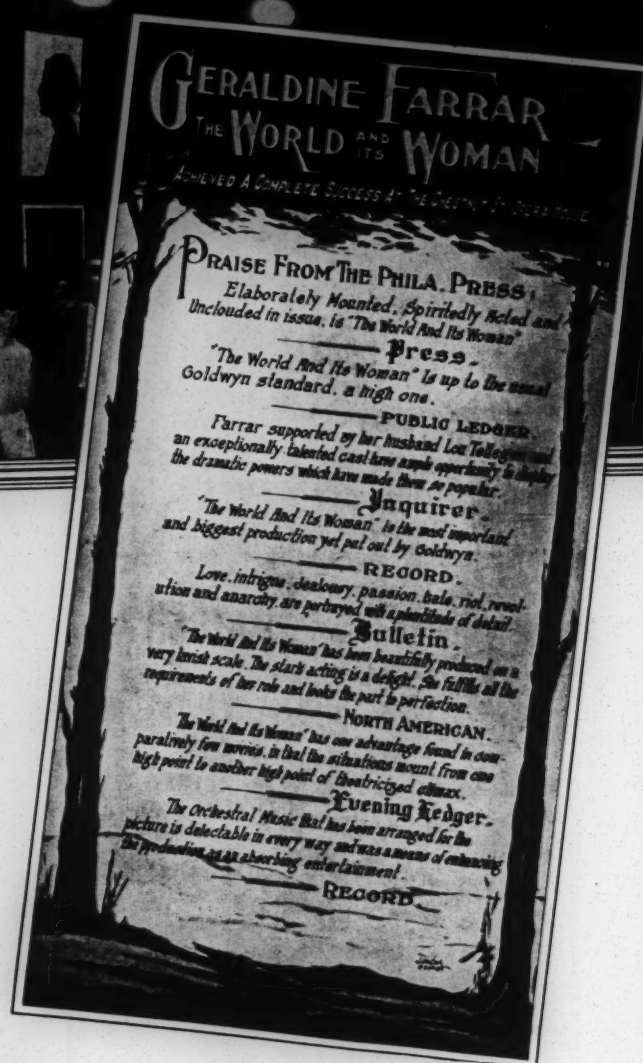


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THE SONG YOU'VE BEEN WAITING FOR AND IT'S WORTH WHILE WAITING FOR

ARTIST COPY

Words by
SAM M. LEWIS
and JOE YOUNG

That's Worth While Waiting For

Music by
HARRY RUBY

Moderato

Till Ready *Voice*

I know a boy who is cra-zy a-bout,
Each night he begs for that one lit-tle kiss,
A cer-tain pet; It's two years since they've met, And he
Hes wild a-bout; He'll get that kiss no doubt, If his
has-n't got her yet. This lit-tle girl that he's cra-zy a-bout,
pa-tience don't wear out. Day af-ter day he keeps tell-ing the boys,
Kind o' turned his head, 'Cause when I asked him to des-cribe her, Here's what he said:
What a gal he has, And when he's fin-ished they all hol-ler, "Cut out that Jazz!"

Chorus

She's just the kind of a miss, that's worth while wait-ing for, She's got the
kind of a kiss, that's worth while wait-ing for; She's al-ways
bash-ful and shy, But when you whis-per "good-bye," She puts that "prom-is-ing look" in her
eye, that's worth while wait-ing for; She's got that won-der-ful smile, the smile that
you a-dore, She let's you squeeze her a-while, then makes you beg for more;
She's got the kind of pet-ting, the kind that's worth while get-ting, And what's worth
get-ting is worth while wait-ing for. She's just the for.

O.S.

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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

ONE would scarcely believe, in scanning the theatrical horizon, that a strike had been in existence were it not for the fact that several attractions are still on the boards which would have long ago departed had normal conditions prevailed from the opening of the season. During the hostilities several managers entered into contracts for entertainments which they believed would be permitted to operate. The sudden end of the war leaves many of these contracts still in force. A few weeks will be required to bring about order in the booking departments and then the season of 1919-20 will not differ in the rush of activities from any previous years.

THERE is somewhat of a lull this week after the flood of new plays that swept into New York last week. But looming up conspicuously on the horizon are scores of new attractions. In the list are the Smith and Golden production, "Thunder"; the Belascoan piece, "The Gold Diggers"; "A Young Man's Fancy"; the British melodramatic spectacle, "The Luck of the Navy"; "Too Many Husbands," "The Girl in the Limousine" and a number of musical comedies including "Roly Boly Eyes," "See Saw," "Hello, Alexander," "Just a Minute" and the new Hitchcock revue.

SPEAKING of "Thunder" there seems to be a special practice on the part of producers to give to their new plays titles which in some way are associated with big successes they have presented. Smith and Golden could not lose an opportunity to combine superstition with sagacity in producing their new comedy. With "Lightnin'" a big hit it is obvious that there must be a play from their factory called "Thunder." Incidentally, William Harris, impressed with the record of "East is West," continues in the title of "First is Last" the appeal that often lies in antithesis.

THE dramatic critics are engaged in wordy tilts over the respective merits of the new plays, thus reviving a practice which is particularly enjoyed by the press agent of the play in controversy. Mr. Broun of the Tribune and Mr. Woolcott of the Times disagree over "She Would and She Did." Mr. Nathan disagrees with most of his confreres. The New York reviewers disagree with those of Chicago and vice versa. And the producer, of course, disagrees with every unfavorable opinion about his enterprises.

WE had wondered what had become of Leon Bakst. His name has not appeared in print since the days of the Russian Ballet until—the good ship Savoie came in two weeks ago with the costumes for "Aphrodite." And now the mimeograph at the Century theater is ever so busy with announcements that the costumes are by Bakst.

ELEVATION to stardom does not carry the significance it once did with the critical fraternity though the promotion is often justified. However, it carries great weight with

Several Strike-breaking Attractions Still on View—Season Resumes Activity With a Rush of New Plays—New York Does Not Want "Lusmore"—No Tour for "The Follies" Until New Year

prompted George C. Tyler to sign her to a long term contract. Frank Bacon achieved stardom on the 437th performance of his comedy "Lightnin'" which conclusively shows that there are no bad feelings in the Smith and Golden camp over his very active participation in the Equity strike.

BRITISH playwrights continue to invade the country. C. Haddon Chambers arrived here last week to consult Charles Dillingham about a new play he has just completed which the latter will produce. W. Somerset Maugham came over at the beginning of the strike but, prevented from seeing the premiere of his new play, "Too Many Husbands," went on to Australia. Pinero and Barrie are in the offing. Where are Louis N. Parker, Sydney Carton and Henry Arthur Jones?

SINCE acquiring an interest in the New Amsterdam Theater, Florenz Ziegfeld, Jr., seems to have more faith in the efficacy of the long run in New York. At any rate he has decided to continue the engagement of "The Follies" at the New Amsterdam indefinitely. Heretofore, the production was sent on a triumphal tour about the middle of September regardless of its local prosperity. This season it will not go on the road, it is said, until after the beginning of the new year, thereby causing anguish to the T. B. M. of many cities.

THE everlasting question "Who killed Cock Robin?" is the theme of three plays on view here at the present time. The melodramatic murder mystery as represented by "The Crimson Alibi," "At 9:45" and "A Voice in the Dark" is more popular than ever and Heaven and George M. Cohan know that it has always exerted a powerful appeal with theatergoers. At the same time Mr. Cohan is displaying shrewd judgment in deferring the New York presentation of "The Acquital," a murder mystery which he is sponsoring, until the welcome of the three plays mentioned above is somewhat worn out. In the meantime "The Acquital" will gather in the crowds in Chicago.

THE MIRROR IS

Giving All the News, Every Week, Pages 1502-4, 1510-11, 1522-23.
Running Every Week An "Ahead and Back" Column, Page 1502.
Writing Up the Big Vaudeville House Managers, Page 1509.
Cartooning Revues of Vaudeville Bills, Pages 1512-13.
Publishing Complete Dates Ahead, Pages 1516-17.
Giving Complete Picture Programs With Music, Pages 1525-28.
Reporting Feature Pictures First Runs By Wire, Pages 1527-28.
Publishing A Big Open Season Number This Month and a Special Capitol Theater Number Next Month.

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR 1639 B'WAY, N. Y. PHONE 5464 CIRCLE CAPITOL THEA. BLDG.

H. A. Wyckoff, President

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the playgoing public ever anxious for new favorites. Two new young women stars appear in the theatrical heavens this season—Ina Claire, who will appear under the Belasco banner and Lola Fisher whose work as the irresponsible heroine in the Clare Kummer comedies

NEW YORK, hospitable to "John Ferguson," an Irish drama based upon life, turns the cold shoulder to "Lusmore" which is written in the old romantic mood of the story book. The production of "Lusmore" probably will be the last attempt to force upon Broadway a play of this type which is no more representative of the real Ireland than "Mrs. Wiggs" (contrary to English opinion) is representative of real America. Allen Doone had the hardihood to present a repertoire of colleen comedies of the old school some seasons ago but his efforts were disastrous.

MEMBERS OF THE LAMBS TO HAVE CLUB IN ADIRONDACKS NEXT YEAR

Tract of Forest Land Comprising 2,500 Acres Near Elizabethtown Purchased—Several Cottages to be Erected

DEFINITE steps have been taken toward the organization of a sportsmen's club consisting largely of members of the Lambs' Club, which is to take possession of a large tract of forest land near Elizabethtown, N. Y., in the Adirondacks, next season.

On behalf of the proposed organization a tract of more than 2,500 acres has been purchased by Edward Flammer of New York a prominent member of the Lambs' Club, who has a cottage at Elizabethtown; Benjamin F. Stetson, proprietor of Deer's Head Inn, Elizabethtown; David S. Ludlum, president of the Autocar Company, Ardmore, Pa., and How-

ard S. Reber of Philadelphia, both members of the Elizabethtown cottage colony.

The tract secured is one of the best in the Adirondacks outside the holdings of the State. Mount Saddleback and Mount Hurricane are included in it, there are several lakes of considerable size and numerous trout streams. The purchase represents an investment of about \$100,000. Several cottages for members of the Lambs' Club are to be erected.

Elizabethtown is on the international New York-Montreal highway. It is about half way between Lake George and Plattsburg. It has a large summer population.

THEATER TICKETS RAISED TO \$2.50

Advance Made Quietly for Broadway Attractions

The prices of theater tickets in New York have been boosted recently until the standard charge for an orchestra seat in any sort of a Broadway show is \$2.50, exclusive of the war tax. It used to be \$2.

With \$2.50 as the starting point, the managers, without concerted action, they say, are boosting the prices still higher for "special productions." And the brokers say many shows will get \$3 and some \$3.50. Add the war tax, the speculator's half-dollar and the war tax on that half-dollar—and it begins to be apparent that a ten-dollar bill will be none too much to start with when a man wants to take his girl to the theater, buy her a war-taxed lemon phosphate and take her home on a street car with a two-cent transfer.

Balcony seats will be \$2 where the orchestra costs \$2.50.

Cantor With Ziegfeld

All reports to the contrary notwithstanding, Eddie Cantor, the blackfaced comedian, who went out with the Equity on strike from the Ziegfeld "Follies," is back in his old role and working as though nothing had happened. Ziegfeld reopened last week and turned hundreds away each night. General Pershing was a guest of honor last Thursday night and the entire company was on its best behavior.

DeWolf Hopper Buys Show

DeWolf Hopper for the ensuing season has purchased the American producing rights to the Coburn play, "The Better 'Ole," the deal being consummated last week by James F. Kerr, representing the De Hopper's interests. The Coburns had planned a tour in the piece themselves, but instead Messrs. Hopper and Kerr will replace them in the management.

Casting Rambeau Show

The A. H. Woods offices are casting the new Marjorie Rambeau show which has now been entitled "The Unknown Woman." This piece is expected to hit New York for a "run" following a brief trial on the road.

SMITH OUT OF FIRM

Partner Golden Will Deal with Union Actors Alone

Broadway is speculating over the effect upon relations between actors and managers and the theatrical business at large which the retirement of Winchell Smith from the producing field will have. Mr. Smith announced his retirement Sept. 16, "because of the new condition of labor-unionism that now confronts him in the theatre." Mr. Smith has been for three years associated with John L. Golden in the production of plays under the name of Smith and Golden, and in this time the firm has produced a number of successes, chief among which have been "Turn to the Right!" and "Lightnin'."

Although retiring from the producing field, Mr. Smith will continue to write plays. He has many successes already to his credit in this direction.

All of the Smith interests will be taken over by Mr. Golden, who will continue as a producer. The firm has been preparing "Thunder" for presentation at the Criterion Theatre next Monday night, but this will instead be presented by Mr. Golden alone.

What Will Ed Wynn Do?

Although Ed Wynn has severed connections with the Shubert "Gaieties" and that an understanding has been reached between Lee Shubert and Wynn following the settlement of the actors' strike, it was reported this week that Wynn was quitting the stage to go into a commercial line, but this is not given much credence by his many friends. Wynn will likely sign up with another producer for a new Broadway show.

Monroe Returns to Stage

George Monroe, who has been absent from the stage almost a year through illness, will be in "The Passing Show of 1919," now in preparation by the Messrs Shubert

"SCANDAL"

Talky Comedy With Bedroom Scene Preesented

The boom in the bedroom furniture industry continues unabated. What A. H. Woods started so flourishingly a couple of seasons back Walter Hast is keeping in progress with a play by that expert skater on the thin ice of unconventionality, Cosmo Hamilton. "Scandal" proved a sensation in Chicago, but then Chicago, despite its protestations, is not as sophisticated as New York. Broadway has been fed up with bedroom farces and comedies, but while it usually welcomes them with open pocketbooks it is no longer swept off its feet by a flood of risky situations and dialogue.

Charles Cherry and Francine Larrimore do a great deal for "Scandal." They make a talky comedy at times almost convincing. Playing with earnestness and a nice sense of value they bring a certain air of innocent gaiety to the play. But they are badly handicapped by the author, particularly Miss Larrimore. The character of the young society woman who would salamander her way through life is thoroughly unsympathetic. One looked for a wholesome redemption toward the end of the play but it was lacking. She was incorrigibly a smart aleck with no qualities of charm and wit that would compensate a spectator grown weary of the Robert W. Chambers-Cosmo Hamilton school of flappers.

As for Mr. Cherry he was the sincere and experienced sportsman who inexplicably fell for the impossible girl. His character would have been more convincing had the author made him talk like a real man instead of a *Cosmopolitan* superman. He was in no sense a cave man. He was simply a rhetorician. The others in the cast have nothing to do, but even that requires talent at times. Little Marjorie Hast played with winsomeness and Robert Ayrton was capital as an old fluff.

The play will strike most men as unutterably dull and meretricious, lacking in sincerity and verisimilitude and contrived merely to bring ahs and ohs from thousands of impressionable girls. There is but one effective theatrical situation in the piece and that depicts the hero as supremely indifferent to the girl after he had been intrigued into a fake marriage, and had ordered her to be a wife in fact as well as in name. Her pride is wounded by his action, but she has the comfort of a warm and unrevealing nightgown. REID.

Marie's Strike Speech

Marie Dressler, who is still the active head of the chorus girls' union that is a branch of the Equity, made another of her celebrated strike speeches last week when she visited the garment makers' hall and addressed the striking girls there. Marie tried to throw a little cheer into them by telling what the chorus girls had accomplished.

DRAMATIC MIRROR

AHEAD AND BACK

William Flack has been engaged to manage the Muriel Ostriche show, "Dream Girl," which is scheduled to play a New York engagement within the near future. Out-of-town dates have been listed for Baltimore, Washington and Philadelphia.

Ben H. Atwell, who handled the publicity for "Good Morning Judge," is helping his successor, Perry Kelly, get out the initial press notices for the new season.

F. R. Carter will manage the new show, "The Dancer," which opened at the Globe, Atlantic City, Monday. It is due at the Harris, New York, September 22.

When "Going Up" (Cohan & Harris) takes to the road Frank Matthews will be ahead and Joseph DeMilt back. With the western company will be Al. Herman, manager, and J. W. Frankel, agent.

Francis X. Hope will manage "A Royal Vagabond" en tour, with an agent to be named later. Cohan & Harris are sending out two companies of "A Prince There Was," with Charles F. Brown managing the eastern company and Caldwell B. Caldwell ahead. The western company has Harry J. Jackson managing and Henry Pennypacker ahead.

"Three Faces East" has James Troup assigned to the management, with Archie McGovern as advance pilot.

James B. Moore will manage "A Tailor Made Man," with J. W. Pyne as advance man.

Harry Leavitt goes ahead of "Under Orders," which has a Western coast tour booked.

Ed McDowell will manage the Arthur Hammerstein "Someday's Sweetheart" show.

William Oviatt is managing the Century Theater for Comstock and Gest and secretary of the Theatrical Producing Managers' Association.

Brightley Dayton is ahead of A. S. Stern's "Twin Beds" company, and Roland Wallace is back. With Stern's other "Twin Beds" is Nic C. Wagner ahead, and Charles Shaw back. Stern has two companies of "She Walked in Her Sleep" out, with George T. Hopper managing one, and M. R. Klein the other. The advance men are Frank A. Stewart and David Ramage.

Earl Burgess is back with "Penrod," the George Tyler show that is in Detroit this week.

Wanger-Johnstone

Walter Wanger, theatrical manager, and Justine Johnstone, were married on Saturday in City Hall, where the ceremony was performed by City Clerk P. J. Scully.

The wedding was the culmination of a romance which started three years ago when they met soon after Mr. Wanger started his managerial career. Mrs. Wanger is to be starred by her husband this season in "Profane Love," founded on a story by Balzac.

Standard Reopens

John Cort opened the Standard Theater for the season Monday night with "A Prince There Was." Grant Mitchell headed the cast and the other players were those seen in the play last season.

"Apple Blossoms" Likely Next Show at Globe after Thurston.. Winchell Smith may produce Motion Pictures in California "Roly Boly Eyes" Coming into New York Sooner than Scheduled. "Just A Minute" Premiere at Knickerbocker now Set for Sept. 29. William Collier to Star in New Golden Show, "A Horse On Him."

BAGGAGE RUSH CONGESTION

Desire of Play Producers to Get Road Shows Started Causes Scramble for Car Facilities

NEVER in the history of show business has there been such a demand and rush for baggage cars to transport show companies, baggage and equipment as there is at present. Last week hung up a new record in the New York stations as the producing managers of New York and vicinity, with the actors' strike settled, made one wild scramble for baggage facilities to move companies, baggage and scenery out of this city at once.

Managers, agents and office representatives landed in the Grand Central in a heap last week with not a train moving out that did not have from two to five baggage cars on its haul. It appeared from the Grand Central situation alone that every theatrical company in the world was rushing baggage out of

that point. It was just as bad at the Pennsylvania where companies were hurrying out to take up belated openings.

The managers received pretty good accommodations when it is considered the roads are still operated by the Government and that there is still considerable moving of army troops going on.

Imagine the calamity and dismay of the company owners and managers if the Government called for the immediate movement of troops that would take away baggage cars already chartered and expected to move theatrical people and equipment. Zowie! The strike was bad enough but further delay through lack of sufficient baggage facilities on the roads would add insult to injury.

Ibsen At The Neighborhood

Leigh Lovel and Octavia Kenmore, long recognized in England as the foremost exponents of the Ibsen drama, will open a season at the Neighborhood Theater on next Saturday evening with "Hedda Gabler," which will be the bill throughout the week following. In the cast, besides the principals named, are Albert Bruning, Augusta Haviland, Harold West and others.

Sarg Marionettes Start Season

Tony Sarg's marionettes began an engagement at the theater of the Provincetown Players, 133 Macdougall Street, on Friday night, presenting "Jack and the Beanstalk." This program will be continued until Friday night of this week, when they will act "A Victorian Romance," "Polly and Her Pals," and "The Great Indian Snake Charmers." A revival of Hettie Louise Mick's dramatization of Thackeray's "The Rose and the Ring," which proved a great success at the Punch and Judy Theater last spring, is promised soon.

Margaret Mayo Gets Divorce

Margaret Mayo, the actress who led the first contingent of players to entertain the A. E. F., obtained a divorce from her husband, Edgar Selwyn, the playwright, according to a statement by Mr. Selwyn, about a month ago in Reno, Nev., on the ground of desertion. The Selwyns were married eighteen years ago when both were appearing in "Arizona."

"Little Whopper" Soon

Under the direction of Abraham Levy "The Little Whopper" will have a hearing in Baltimore on Sept. 22. This is a Harbach-Friml-Dudley work. It will reach Broadway some time next month.

Morosco's Second Production

Oliver Morosco's second contribution to the new season's offerings will be Anna Nichol's new comedy, "Seven Miles to Arden," which is now in rehearsal. It will open the Little Theater.

IS THAT SO!

Florence Reed is playing a second season in "Roads of Destiny," by Channing Pollock.

Robert Edson is playing the leading role this season in "The Woman in Room 13," which began its tour in Brooklyn Monday night. Gail Kane, Janet Beecher and Charles Waldron are others in the cast.

George Flateau, the French actor who last appeared in "The Crowded Hour," sails from Paris this week to resume his association under the management of Selwyn & Co.

George Jessel, the young comedian who scored such a remarkable hit at the reopening of the "Shubert Gaities" has been placed under a three year contract by the Shuberts.

Mme. Mathilde Cottrelly has been engaged to play an important part in "The Hon. Sam Davis," a new comedy by Montague Glass and Jules Eckert Goodman.

Adrienne Hays, considered one of the prettiest girls of Brookline, Mass., has joined the Lew Fields Company in "A Lonely Romeo" at the Casino Theater.

"CIVILIAN CLOTHES"

Comedy of After-The-War Conditions

"Civilian Clothes," written by Thompson Buchanan and produced by Oliver Morosco at his theater in Forty-fifth Street Thursday evening, has all the elements of a popular success. It abounds with what is crudely but expressively known as hokum. And also a score of sure fire ingredients, such as the common hero elevating himself into culture and besting the snob heroine, the designing widow, the heroine's rich father heckled by his ultra society wife, the wealthy mine-owning bachelor who falls victim to the wiles of the widow, et al. But they are somewhat trimmed up with a modernizing influence and their talk is sometimes bright and sometimes rather vulgar, which has been proved before this to be thoroughly acceptable to a large group of payees.

What has probably done most of this trimming up is the snappy work of a large and well chosen cast, which is surely to be designated as a "typical Morosco cast." Thurston Hall plays the central character, and does it very well, although at times he did not seem to realize whether he was in a drama or a farce. Marion Vantine had some of the snappiest lines in the piece and she made the most of each one. Olive Tell was a pretty heroine, and acted well except in the few times she expressed emotion. Glen Anders, Willie Butterfield, Edward Mackay, Arthur Albertson, Isabel Irving, Grace Kaber, Bessie Eyeton, William Holden, Frank Sylvester and James K. Applebee had conventional roles, but most of them relieved the characters somewhat of their conventionality.

"Civilian Clothes" is founded on an excellent idea, one that could be treated either seriously or farcically, but Mr. Buchanan has not utilized it to its full value. The soldier, deified in the eyes of a woman by heroism at the front, where they are married during a rest period, who brings disillusionment when he returns in civilian clothes. His crude manners is a theme of human and vital interest, and contains possibilities for light of profound treatment. TIDEN.

"ADAM AND EVA"

Light Comedy Delightfully Acted at the Longacre

If there was half as much amusement connected with the way Eve drove Adam from Eden back in the year 1, as there is in the way Adam is nightly driving Eve from her Eden at the Longacre Theater, then the ancestral allegory was not a tragedy at all, but a most amusing comedy. Messrs. Bolton and Middleton have hit on a clever idea, have written some clever lines, and have had the good fortune to have Robert Milton direct their work with the aid of a cast which is almost perfect.

Berton Churchill as a family-ridden pater familias, gives a performance that is very funny and very true to type. One regrets that after the first act he is so little in evidence. Reginald Mason plays a well-bred fop with fine comedy value, and Ferdinand Gottschalk as an old hypochondriac gives an exquisite subtlety to a character that is inherently farcical. Courtenay Foote, also, plays a farce character with high comedy lightness of touch. Otto Kruger has been sadly hampered by the authors. They have endowed Adam with all the attractiveness of a Y. M. C. A. secretary, which makes Kruger's handling of him even more praiseworthy. He gives him sincerity, humanness, and likeableness—a real feat. Ruth Shepley is an attractive Eva, though here again the authors have been unkind. It is Miss Shepley's personal charm that redeems a stereotyped heroine. Roberta Arnold gives a delectable performance as a spoiled young society matron, and Jean Shelby is an appealing parlor-maid. Adelaide Prince and Richard Sterling in lesser parts do all that could be expected of them and more.

As for the play, it starts brilliantly, the second act is not so good, and the third is positively banal. The story deals with the family of a rubber magnate, who toil not, neither do they spin, but Solomon in all his glory is not arrayed like one of them—and father pays the bills. How father revolts and has his young business manager take his place as family manager also, and how eventually everybody is reformed and becomes a genuine addition to society, makes for one of the most enjoyable evenings that a Broadway theater can offer. MARTIN.

Fidelity Show Postponed

The entertainment for the benefit of the Actors' Fidelity League, which was to have been given on Sunday night, September 28, has been postponed until Sunday night, October 12. George M. Cohan, president of the league and chairman of the Benefit Committee, explained that the committee had been swamped by offers of acts and it would take time to make the best selection.

Hassell Starred

With Charles King and sister, Mollie King out of the "Good Morning Judge" cast, the managers are starring George Hassell of the original cast in it. This show got in rehearsal last week, with the opening this week in New Haven. The first extended engagement will be in the Chestnut Street Theater, Philadelphia.

THE BROADWAY TIME TABLE *

FOR WEEK ENDING SEPTEMBER 20

Theater	Play	What It Is	
Astor	East Is West	Peg O' My Heart Under the Willow Tree	279
Booth	The Better 'Ole	Bill Bert and Alf in the Flesh	372
Broadhurst	The Crimson Alibi	Thrilling "Who Killed Cock Robin Play"	38
Casino	Lonely Romeo	Lew Fields in a Good Show	111
Century	Chu Chin Chow	Second, or Costume, Edition	28
Geo. M. Cohan	The Lost Battalion	Film	27
Cohan and Harris	Royal Vagabond	Colonized Musical Comedy	224
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Cort	A Regular Feller	A Satire on Automobiling	15
Criterion	La, La, Lucille	Money moon versus Honeymoon	128
44th Street	Shubert Gaities	As Girlie as the Winter Garden	53
Globe	John Ferguson	Powerful Drama	152
Hippodrome	Lightnin'	Triumph for Frank Bacon	420
Hudson	Thurston, the Magician	An Evening of Magic	16
Liberty	Happy Days	Panorama with a Thrill	41
Longacre	Clarence	To Be Reviewed	1
Lyric	Scandals of 1919	Mostly Sandals	120
Maxine Elliott's	Adam and Eva	Reviewed in this issue	9
Miller's	The Five Million	Comedy of the Returned Soldier	55
Morosco	First Is Last	To be reviewed	5
New Amsterdam	Lusmore	Reviewed in this issue	15
Nora Bayes	Civilian Clothes	Reviewed in this issue	11
Playhouse	Follies of 1919	The T. B. M.'s Paradise	85
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Princess	At 9:45	Mellow Melodrama	89
Republic	The Jest	Revenge a la Florentine	85
Selwyn	Nighty Night	Reviewed in this issue	15
Shubert	A Voice in the Dark	Novel Murder Melodrama	32
39th Street	The Challenge	Eugene Walter versus Bolshevism	54
Vanderbilt	Oh What a Girl	Reopening	12
Winter Garden	Scandal	Reviewed in this issue	12
	She Would and She Did	Reviewed in this issue	12
	Monte Cristo, Jr.	Fine show for the T. B. M.	231

* This Mirror Feature is imitated by other Amusement papers.

GAZING AT THE STARS

"SHE WOULD AND SHE DID"

Grace George's Personal Charm Exerted in Fragile Comedy

Grace George is one of the few actresses possessing the intuitive delicate firmness of touch, lacking which the fragile fabric of light comedy is crushed into a shapeless mass. Mark Reed's "She Would and She Did" at the Vanderbilt is so fragile a *soufflé* (even though it comes from that substantial cookshop, the Harvard Bakery) that looking back upon it, one recalls little more than Miss George's personal charm. It is, in short, a coloratura solo, with a rather uneven accompaniment.

The comedy relies upon manner rather than matter. And Miss George is to the manner born. As the offender against the Sacred Game of Golf she provides the inspiration of almost all the laughter. Cora Witherspoon deserves highest commendation for her work in a role obviously designed as a foil. John Cromwell, in addition to staging the piece, stands out with Ned Burton as the two male members of the cast entirely at their ease. John Adair, Jr., as an unbelievably callow youth; Fletcher Harvey as an unbelievably grouchy deacon, and George McQuarrie as an unbelievably wooden lover, would have been happier if more recognizable human attributes had been written into their roles.

A young woman golfer misses a putt and avenges herself upon the hole by chopping several pieces of turf out of the green with a mashie. (How she happened to have a mashie in her hand when putting is not explained.) She is suspended from the club for two months, as it is not her first offense, and devotes three acts to compelling the greens committee to reinstate her. Two broken engagements, a political campaign and a new wing for a hospital figure in the complications. The young woman wins at last by providing bibulous member of the committee with more liquor than he really needs, and promising to carry out his pet scheme of raising a fund to buy a gasoline lawn mower for the club.

Perhaps a more serious outlook upon the game would result in the disclosure of greater merit in this composition, but to such as look upon golf as something less than the *sine qua non* of a perfectly rounded existence, "She Would and She Did" lacks the substance which is required even of light comedy.

BARTLETT.

Another by Cosmo Hamilton

"An Exchange of Wives," comedy by Cosmo Hamilton, will be produced in the Bijou September 22 with Misses Chrystal Herne and Margaret Dale, Leo Baker and Forrest Winant.

Lawrence Weber's Productions

"Lettie Arrives," by Sydney Rosenfeld, will be the first of four new plays to be produced this season by L. Lawrence Weber. It will go on tour on October 15 before being presented here.

GAZING AT THE STARS



NO MAN'S LAND

-By Mile-Rialto-

RIDING and riding suits are busy topics of conversation these brisk September morns. So Frances Cameron, always in the lead with health and beauty hints, has much to say for riding before breakfast. In her trim suit, fashioned, she admits from an old flashlight of Lillian Russell in "The Grand Duchess," she starts out at 5.30 in the morning and rides around Central Park. Then she is ready for a hearty breakfast—and all the work that "A Lonely Romeo" supplies at nights and matinees.

ANOTHER riding suit which came in for discussion among first-nighters was that worn by Francine Larrimore in the final act of "Scandal." It was of cream linen and worn with smart black boots, and a pert little riding hat, it made Miss Larrimore quite chipper in her appearance. But the gown which showed her charms most was a gorgeous blue velvet draped in the simple Grecian lines. It was really one of the prettiest frocks worn on the stage this season.

LITTLE MARJORIE HAST came in for her share of glory when "Scandal" saw the light of day last week. She made her debut in the Cosmo Hamilton play in Chicago and was quite a favorite there. Then, of course, there was New York. She played a demure little society maiden, and, though she had but little to do, we reckon she made papa Hast a very proud daddy indeed. She looked quite refreshing and simple in a dainty little shepherdess sort of dress in which the pastel shades dominated.

ALMA FRANCIS, after an absence of five years has decided that the stage has gone its merry little way long enough without her talents. So she will return in a brand new play with a peculiar title—"My Once in a While." Just what the once in a while will be remains to be seen.

AND Vera Michelena, too, was caught by the unusual title and decided that a little stay on Broadway would appeal to her too. After "vamping" all last season in the musical comedy "Take It From Me," she will take the leading role in "My Once in a While." Will she be a bold lady again with daring dresses and earrings and things? We wonder.

ANOTHER New York favorite who returns to the gay white way in a part particularly well adapted to her talents is Ruth Shepley, as the spoiled young beauty in "Adam and Eva." Miss Shepley is a sort of modern Viola in the play, but before final curtain time she is nicely tamed and demure. Before she becomes too much of the shrinking violet she wears some pretty frocks which will appeal to the matinee girl. One in particular, a white evening gown, is particularly stunning. But then, as she is a millionaire's indulgent darling daughter—in the play—she has opportunity to don other dresses of equal appeal.

NOW that "Oh, What a Girl" has resumed action along Broadway, Hazel Kirke will be busy getting the experience which she believes must come gradually. For many seasons past she has worked to perfect her singing, and though she has reached the ranks of prima donnas in musical comedy, she has never been satisfied with her efforts.

KATHRYN MARTIN, a young lady of whom Lloyd George is reported to have said, "She is the prettiest girl in England," came in on the Aquitania the other day to join one of the Dillingham productions. She is eighteen years old, and during the war was the official mascot of the Royal Air Force of Great Britain. Miss Martin is reported to have made more flights than any other woman in the world. At one time she flew with three other passengers in a four-passenger plane in Scotland and later discovered that one of the young officers was the Prince of Wales, flying incognito.

IN John Cort's new musical production, "Just a Minute," there will appear Agatha Debussy, one of the most widely sought artists' models in America. She was formerly the model for Haskell Coffin. Miss Debussy has frequently been featured in fashion magazines and on the screen, but this engagement is her debut on the stage. She is a niece of the French composer, Claude Debussy.

CONSTANCE BINNEY, the youthful boarding house heroine of Rachel Crothers' play, is a much photographed little lady. In the current numbers of many magazines there are unusually charming little pictures of Miss Binney in which apple blossoms, flowers of youth and romance, figure sweetly. Miss Binney has returned to the stage in "39 East" after a rest of several weeks.

AFTER a long, long stay in film-land, Olive Tell returned with fresh appeal and beauty in "Civilian Clothes," a post bellum comedy by Thomas Buchanan. She plays a Kentucky belle and all those who have seen her can realize instantly just how well she is suited to that role. And then, too, after she had returned from Redcrossing (in the play, of course) she had an opportunity to wear some pretty frocks and these enhanced her beauty.

MARION VANTINE, also in the "Civilian Clothes" cast, shone brightly in a role specially well suited to her talents. She played a wise and worldly widow with ease and distinction. Given a few more such parts and Miss Vantine will soon be featured in plays along the rialto.

MAE ECCLESTON asserts that diving will keep one youthful, beautiful and slim for years and years. And after one has seen her do her breath-taking dive from atop the Hippodrome, one is more than willing to admit that it certainly must make one slim—and perhaps youthful and beautiful, too.

"NIGHTIE NIGHT"

Adolph Klauber Makes Bow as Producer of Farce

"Nightie Night" is a farce by Martha M. Stanley and Adelaide Matthews. It is one of the new season's crop of plays that marks the advent of Adolph Klauber in the producing game. It was announced for the Princess during the strike but did not get under way until last week. Farcical from start to finish, the play depicts the frantic efforts of a married man to help out an old girl friend who is a thorn in the side of his wife.

The men outdistance the women in putting the show across, the feminine end running largely to the blonde type. Suzanne Willa was the girl that was the root of all the trouble. Miss Willa wore a pair of silky pajamas of a modest type and that was about all the connection that could be made with the show title. It is not a bedroom farce. Marie Chambers was effective as the sister of the married man in trouble. Dorothy Mortimer enacted the role of the married man's wife, which calls for few demonstrations of real acting. Miss Mortimer is a comely miss of a distinct blonde species. She makes the wifely role more of a demure type than of an intensely overjealous spouse. Ruby Craven works hard to make the part of a household servant stand out.

The principal male players are Francis Byrne as the husband. At first mechanical, he later makes the role stand out effectively. Malcolm Duncan was capital as the jealous Jimmie who married the actress but left her before he knew much of her past. Grant Mills has little to do as the kid brother of the married man's wife, who rents the apartment to the actress and starts a new angle to the farce.

"Nightie Night" is light and airy and can be voted as diversion worth while for the tired business man.

VANCE.

"LUSMORE"

Old Irish Legend Play at Henry Miller's

"Lusmore" is the work of Rita Olcott (Mrs. Chauncey Olcott) and Grace Heyer. Mrs. Olcott in presenting it at Henry Miller's Theater makes her debut as a producer.

The play is an adaptation of an old Irish Knockgraston legend, relating the adventures of Lusmore, believed to be a changeling left by fairies to the superstitious folk of the community.

One of the faults with the pretty little legend which is thinly spread over four acts is that it is not written or produced and with any idea to appeal to children. If it had been the appeal to adults would probably have been greater. Such reactions have occurred before. There is none of that naiveté and eeriness essential to the activities of fairies and Irish "little folk."

Another fault was in the interpretation. With the exception of a few cases the acting was glaringly amateurish. Eva La Gallienne, however, stood out in bold relief. She acted with feeling and winsomeness that compelled responses. Regina Wallace as the Princess, was her nearest rival for acting honors.

TIDEN.



HELEN FERGUSON Co-Starring with Harry Morey in the Forthcoming Vitagraph Production of "The Gamblers"

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

CHICAGO: NATIONAL—Frank A. P. Gazzolo has obtained the National Theater, Halsted, near 63rd Street, and opened it Sunday, September 14, with "Pollyanna," which appeared last week at the Imperial. Irons and Clamage have the National under lease, but have made arrangements with Messrs. Gazzolo and Lorin Howard for the new regime. Frank O'Donnell will remain as manager of the house. **VICTORIA**—"Johnny Get Your Gun," the John Cort comedy drama, is being offered here this week by one of the three companies of Lorin Howard players. This is its first stock production in Chicago. **IMPERIAL**—One of the companies of the Lorin Howard players will present "Everywoman" here. Business is starting out splendidly with this unique stock company venture. By this method the people get about the same service as from traveling companies, with the bill changed weekly. **Atkins.**

LAWRENCE: COLONIAL—The Colonial Players offered "Not with My Money" for the second week of their season at the Colonial to good business. The comedy, which contains much more substance than is indicated by the title, pleased immensely, drawing several crowded houses during the week. Elsie Rizer and Frank DuFrane had the leading roles and gave excellent satisfaction. The work of the rest of the cast, including Walter Scott Weeks, Nellie Peck Saunders, Herbert Dobbins, William Phelps, Miss White and Charles Danforth, was of an excellent order. Miss White replaced Anne Bradley, who threw up her part on Friday afternoon. Miss White jumped in at Saturday's rehearsal and opened Monday night, giving an almost letter-perfect rendition of the part. Week of Sept. 15, "The Other Wife," with "Dawn of the Mountain" and "Fair and Warmer" underlined. **O'Reilly.**

MONTREAL: ORPHEUM—"He Comes Up Smiling" was presented by the Orpheum Players to good houses. The company rendered a good account of themselves in a rather impossible and futile play. Margaret Knight gave a most charming performance, one of the best things she has done. Smythe Wallace was pleasing and bright. Edith Spencer made the most of her opportunities. Norman Wendall and Harvey Hayes both did good work. The rest of the character parts bits were well filled and the staging

adequate. "The Country Cousin" and "The Crowded Hour" follow in turn. **Tremayne.**

NEWARK: ORPHEUM—Week of September 14, the Orpheum Stock Company put on the amusing farce, "Here Comes the Bride." Sumner Gard is comedian of the company, and is amusing and interesting the Orpheum audiences. Frances Pitt earned the laughs she provoked by the humorous portrayal of her part. **Broome.**

PHILADELPHIA: ORPHEUM—Frank Fielder presents Mae Desmond in "Common Clay," week of Sept. 15. As Ellen Neal, Miss Desmond is given a chance to show her cleverness in handling an emotional role, and plays with a sincerity that grips the audience. Frank Fielder plays the rich man's son. The play is well staged. "Pollyanna" follows. **Conn.**

SAN DIEGO: STRAND—The Virginia Brissac Stock gave a very delightful production of "Under Cover," with Fred Raymond in the part of Steven Denby, who gave a very pleasing performance. Miss Brissac was Ethel Cartwright, and did some very creditable work. All the other members were up to the standard. "The Country Cousin" follows. **Conn.**

SEATTLE: WILKES—"Happiness," a play written by J. Hartley Manners, and new to Seattle, was the offering of the Wilkes Players last week. The play was well received by the big audiences. Jane Morgan as "Jenny" is afforded a fine opportunity to show her artistic ability and takes full advantage of it; Fanchon Everhart as Jenny's mother is splendid; Jane Darwell makes a charming and lovable Mrs. Crystal-Pale; Henry Hall is agreeably cast as the widower, Alexis Luce is fine as the Irish lad in love with Jenny. The settings were carefully arranged by Director Addison Pitt. "Johnnie Get Your Gun" followed. **Mendell.**

TORONTO: ROYAL ALEXANDRA—"Happiness" with Reina Carruthers as the slangy little messenger girl played to capacity attendance. This role just suits Miss Carruthers, who has kept on improving week after week, and will be royally welcomed when she comes to us again. Frank Thomas, and Ivan Simpson were added to the cast, and proved themselves very capable. **Santree.**

HOW THE SHOWS ARE DOING ON THE ROAD

BOSTON: WILBUR—"Oh, My Dear" is in its last week at the Wilbur and will be followed by a new musical comedy "Nothing But Love." **TREMONT**—Saturday night will also be the last night for "See Saw" at the Tremont. **PLYMOUTH**—At the Plymouth, Florence Moore in "Breakfast in Bed" continues to convulse Boston audiences. **PARK SQUARE**—"Buddies" is still delighting capacity houses at the Park Square. **COLONIAL**—Raymond Hitchcock continues at the Colonial with his 1919 edition of "Hitchy-Koo." **Gleeson.**

CHICAGO: COLONIAL—Charles Dillingham's stars, Julia Sanderson and Joseph Cawthorn, began a limited engagement here last Sunday in a musical comedy "The Canary," which came to Chicago with the reputation of considerable success elsewhere. In "The Canary" Miss Sanderson and Mr. Cawthorn are augmented by the support of a company which includes the dancing team, Doyle and Dixon, and the character comedienne, Maud Eburne. **ILLINOIS**—John Cort's production of "Listen, Lester," opened Monday evening at the Illinois Theater. The cast is headed by Ada Mae Weeks. **GARRICK**—"The Passing Show" is in its sixteenth and last week at the Garrick. **LA SALLE**—"Honeymoon Town" is in its eleventh and last week at the La Salle. **Atkins.**

CINCINNATI: LYRIC—"She Walked in Her Sleep" drew good crowds despite the fact that the weather was warm and the play had been seen here last season. Joseph Crehan portrayed the young husband with much cleverness and Arthur Aylsworth as the eccentric grouch, and Eva Williams as the comic slavey shared honors. **GRAND**—Patricia Collinge opened the regular dramatic season in "Tillie," a delightful little comedy which shows her at her best. As a comedy of "types" Tillie leaves little to be desired. Miss Collinge gives as good an account of herself in this new play as she did in "Pollyanna," in which she starred so successfully. **Goldenburg.**

PHILADELPHIA: FORREST—The Forrest opened the 15th with the Charles Dillingham show, "She's a Good Fellow," with Joseph Santley, Ivy Sawyer, the popular Duncan Sisters, and Scott Welsh. Dorothy Maynard replaces Ann Orr. **BROAD**—George Marion in "Toby's Bow" has been enthusiastically received by the press, and the play is having a big run. **SHUBERT**—Al Jolson in "Sinbad" opened Thursday, the 11th, and has

been severely criticised for some of the rough jokes. **WALNUT**—At the Walnut, "The Unkissed Bride," by Charles Demorest, is playing a second week. It is a screaming farce and playing to big business. **Conn.**

WHERE SHOWS ARE

ACQUITTAL, Chic. Sept. 21 indef.
CANARY, Chic. Sept. 14 indef.
EXPERIENCE, Boston Sept. 22 indef.
GALLO OPERA CO., Phila. Sept. 22 Oct. 4.
HERMAN, FELIX and MILLER'S Newburgh 20, Perth Amboy, N. J. 22, Easton, Pa. 23, Pittstown 24, Coatesville 25, Shenandoah 26-27, Mt. Carmel 29, Milton 30.
KEEP IT TO YOURSELF, Chic. Sept. 24 indef.
LISTEN LESTER, Chic. Sept. 15 indef.
MASQUERADER, San Francisco Sept. 14-Oct. 4.
M'S. NELLY of N'ORLEANS, Phila. Sept. 22 indef.
NOTHING BUT LOVE, Boston Sept. 22 indef.
PRINCE THERE WAS, Boston Sept. 22 indef.
SCANDALS of 1919, Phila. Sept. 29 indef.—**SOMEBODY'S SWEETHEART**, Chic. Sept. 21 indef.
TEA FOR THREE, Chic. Sept. 22 indef.—**THREE FACES EAST**, Phila. Sept. 22 indef.

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WHERE'LL WE GO?

Healy's

A little bit of all right is set down at
Lincoln Square in Healy's Golden Glades.
The food itself is no end jolly, and perish
the blighter who can not say, "Cheerio!"
after he has visited it.

Reisenweber's

Lt. Tim Brymn is wintering in town.
Also, he spends his evenings in leading
his Black Devil Jazz Band to and through
Reisenweber's at Columbus Circle, to the
edification and entertainment of all the
weary, weary business men with (prefer-
ably) their own wives.

Joy Yoeng's Restaurant

The wayfarer who finds himself in Joy
Yoeng's Restaurant seems somehow sur-
rounded with a sort of foreign atmosphere.
The waiters are all very pommé de terre,
and the architecture is all esenada y el
cajon. Maté con carne is easy at hand
and little yellow escondidos twitter in
Longacre Square.

Bal Tabarin

One of the old time show places of Lil'
ol' New York is again open with a new-
time hostess to see that a good time is
had by all. The announcement was
spread about that Gilda Gray was to hold
that office, and great crowds stood in line
on opening night. Even now a line from
Kipling fits the situation: "And better
men than I am can't get in!"

DEATHS

BELCHER—Frederick E. Belcher, 50
years old, secretary and treasurer of the
Jerome H. Remick Music Publishing Com-
pany, died at his late residence in West
113th Street after a lingering illness. Last
Easter he was married to Flo Hart, a
popular young woman in the "Ziegfeld
Follies" and other musical shows. Miss
Hart left the stage after her marriage. She
survives him, together with a daughter
eleven years old, Maxine, by a former
wife.

BEVINS—James Bevins, late a guest
in the Actors' Fund Home, died in the
Staten Island Hospital on Thursday, Sept.
11, aged 63 years. He was buried in the
family plot in Greenwood.

CURTIS—Charles R. Curtis, 23 years
old, an actor, of Rochester, N. Y., who
became ill while playing with the Bryant
Stock Company in Charleston, W. Va.,
died in Dover, O., in the Union Hospital
Sept. 13 of typhoid fever.

EUBANK—Victor Eubank, author and
moving picture director, left this week to
attend the funeral of his mother, Mrs.
Mary Elizabeth Eubank, who died Tues-
day at her home, 1051 Winona Street, Chi-
cago, after a brief illness. Captain Eu-
bank, recently discharged from the army,
has been in New York directing and su-
pervising a number of film productions.
Captain Eubank's mother was the grand-
daughter of Alexander Campbell, the
Scottish dissenter who founded the Chris-
tian church in America. She came from a
noted Kentucky family and in her day
was one of the most famous horsewomen
in the Blue Grass State. She is survived
by Captain Eubank, well known in the
film world; Judson Eubank, a prominent
New York broker; Jerome Eubank, of
Missouri; and Mrs. Martha Parker, of
Chicago, a daughter.

TUCKER—Wentworth Tucker, forty-
one, an insurance man, of 1 Liberty Street,
died Sept. 13 at his home, 139 East 66
Street, of pneumonia. He was born in
Albany and came to New York in 1906 as
assistant treasurer of the Motion Picture
News, Inc.

WILSON—Mrs. George L. Wilson, the
mother of Mrs. William Randolph Hearst
and Mrs. Walter W. Irwin, wife of the
film magnate, died at her summer home,
Sea Gate, Long Island.

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VAUDEVILLE VOLLEYS—From



Back to the sticks, the strike is over!

It ran a neck-and-neck first page race with President Wilson and General Pershing while it lasted.

Vaudeville was threatened. The threat had the piano players tuning up for immediate action.

They're going to put a bank in the State-Lake theater building, Chicago. It isn't safe to carry money along any street these days.

Confetti throwing got its inning this week at the Coney Island Mardi Gras. For years they have been throwing sand and gravel down that way.

Foreign acts are reaching these shores. German acts may return to popularity after all.

Watching Grasshoppers

At Forest Hills recently the human grasshopping contest of the world was held. We saw some of the matches. The new international racket expert is William Johnston, of California. All the time we lamped him we thought of O. M. Samuel, the New Orleans tank constructionist and funwriting champ. His red hair was the same shade. Wallace Johnson, the Philadelphian, who gave the Samuel-looking gent a tough scramble, looked all the world like Frederick H. Elliott, of the N. A. M. P. I. He went through a tennis set without mussing a single hair of his head. Tilden the Second resembled Frank Lea, the former advance gent, while Cap Williams, who was defeated by Tilden in the finals, looked like Lew Golder. Perhaps the best stage resemblance was brought out when Norman Brookes, the Australian wonder, was in action. He's a dead ringer for Louis Mann minus the latter's famous aviating collar.

Things are quiet around the Friars' Club. Now that the actors-managers' war is over the members are looking forward to the return of George M. Cohan as Abbott. Meanwhile the Club is being directed by Captain Jack Gleason as Dean, with no successor to Cohan being named, until all hope has been blasted that George M. will not return to the Friars.

Sim Collins' Leaky Stew

You all know Sim Collins of Collins and Hart. Well there has been so much talk of the high cost of living and the skyward hop, step and jump of food that Sim appears to have been caught in the tide. A story trickles in from Chicago with Sim as the hero one minute and the villain the next that makes drastic measures to beat this dragon waster of good money—the H. C. of L.—a waste of time according to what befell Sim. Now Collins and Hart are playing the Orpheum time and recently played Chicago. Now the story runs that Sim cooked up a nice, refreshing and savory dish of Irish stew—Sim having learned to cook long before he knew what a stage wait in "one" meant. He ate a satisfying share of the stew that

Personals—Tennis Comparisons—Collins and the H. C. of L.—Vaudevillians In Business—Al White Trouping—Successful Managers, No. 5, John Lampe

he had cooked in his hotel room when time came to go to the theater. It was getaway day for Collins and Hart and Sim's trunk stood nearby almost ready for the baggage call. Now Sim, knowing the management of the Inn was dead set against anyone trying chef experiments in the rooms, did not care to leave any clues of his own meal stunt. He knew the chambermaid would be along soon. He must go to the theater. There was too much stew to throw away. So Sim, knowing he could come back from the show and have another tussle with the dish, tucked it safely right side up in his trunk closed it and went on his way. Meanwhile the baggageman called for Sim's trunk—so the story goes—and when the manhandling of that baggage started the stew ran wild. It was a friendly stew and mixed freely with whatever it came in contact with and of course everybody was wise at once. Sim is still getting the laugh and trying to figure out where he saved anything when a large sized cost was tacked against the cleaning and renovating that had to be done as well as the complete destruction of some of Sim's personal belongings that were in the trunk.

Vaudevillians are getting the business habit. Jim Toney (Toney and Norman) and Harry Bestry, the dancer, have a tailoring establishment near Times Square; Doc Keeley is running a billard and pool parlor not far from the Palace; Frank Tinney has been operating a restaurant in Hempstead; Jack Weiner has quit acting to run the Friedlander offices, and now it's reported Zeno and Madel have taken over the Hotel Maryland in Chicago.

Joe Leo, of the Fox offices, has been taking his meals through a straw. It is all on account of the dates he has booked with his dentist.

Poor Maurice Goodman! He's been missing from his usual office haunts around the Palace and inquiry last week revealed that the Keith attorney is confined to his Long Branch home by illness. Goodman has been working too hard of late and a rest will do him good.

Al. B. White in Show

Al. B. White—who once went for months without a hat, a stunt that did not impair his appetite—is out of vaudeville. Al benefitted by the strike by being called to John Cort's office on the day Billy Clark walked out of the first rehearsal and assigned Clark's role in the new Cort show, "Just a Minute." Al is now to be retained by Cort with the strike settlement having Cort give Clark another show.

Mike Bentham's accomplishment last week was the routing of Wish Wynne for a return through the American "big time" vaudeville houses. She hasn't been here in five years. She's due at the Palace November 3. Miss Wynne was a big favorite here on her last appearance and there is no question that she will repeat.

Joe Laurie has been playing his new "single" through some of Edgar Allen's Fox houses, with Joe handing over his salary to the old couple that works with Joe. When Edgar kicked about Joe overpaying them, Joe said what's the odds? Well Edgar is quoted at par that they might come back on him with an act of their own and there would be a shakeup in the booking office if they got the salary Joe's paying 'em. Laurie receives a dozen or more inquiries a day whether the old folks he introduces on the stage as his parents are really his pa and ma. Joe keeps them guessing. They are used as a "plant."

The Palace Theater bunch and especially the elevator boys were all worked up last Friday over the accident there which killed Jack McGowan, of the Guernsey Elevator Co., who was helping put the Palace lifts in proper shape. It was tragedy that caused many questions to be asked. The young man was atop a car when it started, heavy weights hitting him on the head. When Joe Daly carried him to the corridor of the building the injured man was dead.

Successful Manager—No. 5

Returning to New York for a managerial name for the MIRROR's niche of glory we take pleasure in presenting the name of John Lampe, manager of Proctor's Theater, Mt. Vernon, N. Y. In digging up some facts on Lampe's past the VOLLEYS' conductor learned that no matter where John has pastured that he is popular and well liked. That also goes for the popularity he enjoys in Mt. Vernon, where he has been for more than two years. Now many a man jumping from the lights of gay Broadway into a smaller thoroughfare would have been licked to a frazzle, but not Lampe. Not by a jugful of Bill Bryan's grape juice! Instead he remembered that Broadway was a jitney jump and tackled the Proctor managerial job with a vim and vigor that has the town looking at John Lampe when he passes by. Lampe is about as well known in his Brooklyn neighborhood as the lamp posts are in front of Hylan's home. He owns a pretty place near Prospect Park, where his sister is in charge. It was the toughest blow imaginable when Lampe lost his mother, as the two were inseparable, and Lampe made sure that the best on earth was at her disposal. But Fate turned the cards and his venerable parent passed on. While John swallowed a big lump in his throat he renewed his work with a determination that showed the calibre of the man. What is good enough for New Lork is good enough for Mt. Vernon, sayeth Lampe. This was exemplified to a nicety when Lampe hustled to the Big City on Pershing day and obtained the "special" film showing the return of the famous General to the States. It meant more money going out, but that his house got it was due to Lampe's making sure it got there on time by the manager carrying the picture from the city himself. That's the way he is making good in Mt. Vernon. This Lampe is the same genial, quiet, unassuming Lampe that was once associated with the William Morris enterprises and for some time was affiliated with the United Booking Offices (now the B. F. Keith Vaudeville Exchange) and handled the books for the Proctor houses. John's an Elk, has a good word for everybody, has a sweet tooth that is ever satiated with the goodies that John likes and when it comes to discussing books, Greek philosophy and current events Lampe is a Daniel come to judgment. He is an inveterate reader and a stickler for the King's English. So all-in-all there is every reason to know why Lampe is one of the best qualified managers on the Proctor list.

10 YEARS AGO TODAY 20 YEARS AGO TODAY

Three Hundred Vaudeville Performers in Chicago Strike for Higher Salaries.

Nat Goodwin Engaged by Percy Williams for a Tour at \$3500 a Week.

Work on Building City Theater in 14th Street to Be Started Soon.

Kate Elinore and Sam Williams Make First Joint Appearance at American Music Hall.

Gane's New Manhattan Theater at Broadway and 31st Street Opens.

Marie Dressler Headlines Bill at Keith's Philadelphia.

Boston Orpheum Changes Name to American Music Hall.

Notorious Anna Diss De Bar Fails to Draw at the Victoria.

Frederick V. Bowers Makes First Appearance as a Single at Chicago Masonic Temple.

Fred Niblo Planning to Present New Monologue by Will M. Cressy.

Marshall P. Wilder Opens His Season at Columbus, O.

Cissie Loftus Resigns from Weber and Fields Music Hall Company.

Rennold Wolf is Buffalo Correspondent of the Mirror.

Ezra Kendall Headlines Bill at Keith's in Boston.

Minnie Dupree Makes Debut at Monologist at Keith's Union Square.

Esie Janis, Billed as Little Elsie, at Casino Roof Garden.

James Thornton Heads Bill at Palace.

MAY PUT OUT THREE CIRCUSES

The Ringlings Reported Dividing Ringling & B. & B. Show and also Sending Out Forepaugh-Sells Show

IT now looks like a foregone conclusion that next summer will find three big circuses on the lots under the personal direction of the Ringlings instead of one big show as operated this season by the famous brothers of Baraboo, Wis. Unless the MIRROR misses its guess the Ringling Show will be under one canvas, the Barnum & Bailey under another while the Ringlings will also operate the Forepaugh & Sells Circus as an individual "white top" aggregation.

A report percolates from the Ringlings' winter quarters that the executive heads of the Ringling and Barnum & Bailey shows have decided that the wonderful prosperity of the present season and subsequent demand for the circuses in all parts of the country will make it imperative that these shows be separated

and toured under separate managements. Incidentally John Ringling is reported as favoring the putting out of the Forepaugh-Sells Brothers circus, the Ringlings having attained possession of that title for circus activity.

At this time the handwriting is on the wall for the Ringlings to send out the three big tented shows next season and clean up as the three circus names are the leaders of that branch of amusement. The takings of the year by the Ringlings have been remarkable but they are sorry now that the time was not more advantageously played by having out two organizations instead of one.

John Ringling has been in New York of late, taking in the Pershing parade, with a view to making it a part of a big peace spectacle with the circuses next season.

HOUSES FILLED

All Vaudeville Theaters Doing Remarkable Business

Remarkable business is being registered at all the vaudeville theaters in New York and Brooklyn, with the "big time" houses that reopened packing them in at the night shows.

House managers claim this will be a banner season and that they are of the belief that the present prosperity will last all winter. The return of soldiers and sailors to civilian life as well as the wonderful business the hotels are doing are among the reasons for the crowds at the variety houses.

The rush for admission to all the picture houses is also unprecedented, with the figures at the Rialto, Rivoli and Strand away above anything heretofore recorded.

The increase in prices at the vaudeville houses as well as a tilt at some of the Broadway film palaces has not decreased the attendance one bit; appears to have helped it.

William Rock and Bride

William Rock surprised the natives of Baltimore last week when he showed up around the best hotel there with a newly acquired Mrs. Rock. Bill introduced her as Mrs. Bill and said she had just landed from England. Mrs. Rock is a London girl, her former name being Gladys Dulcema, according to reports. Mrs. Rock arrived on the Aquitania last week. When Rock returned recently it was rumored that his wife would shortly follow. It appears the report was true after all. Rock is on the road with "What's the Odds?" which he staged for Sam Shannon.

Waited 'Till Parade Finished

Keith's, Washington, did not start its regular afternoon show on Wednesday until 5 o'clock, owing to the big parade there of General Pershing and the First Division troopers. Manager Robbins decided it would not be good policy to run a show while big outdoor festivities were at full height.

Belle Baker's Songs

Belle Baker, who has resumed her vaudeville work for the new season, with a two weeks' consecutive engagement booked for nearly every house she is to visit, has laid out the following list of songs for her present tour: *Nathan, Nobody Knows and Nobody Cares, Put It On; Take It Off, The Hand That Rocks the Cradle Rules My Heart, Everybody is Crazy Over Dixie, King Solomon, Hey, Mike!, When the Preacher Makes You Mine* and a medley of the old songs that Miss Baker has made famous in the "big time houses."

Moran and Mack Quit

Moran and Mack, a blackfaced team, that has been scoring a success in the local vaudeville houses, were signed by George White this week and the pair went into "Scandals Of 1919" at the Liberty Monday night, replacing Bennett and Richards, another burnt cork duo.

Eva Puck Engaged

Eva Puck, for a long time the vaudeville partner of Harry Puck, has been engaged by John Cort for his new show, "Just a Minute" which is due at the Knickerbocker, Sept. 22. Nat Carr is another late acquisition to the Cort forces.

Bayside Club Night

Bayside Yacht Club members occupied most of the seats on the New Amsterdam Roof Tuesday night to see the "Nine o'Clock Revue." Ned Wayburn, who staged the revue, is a member of the yacht club.

Greenpoint Falls in Line

The admission at Keith's Greenpoint has been slightly increased following the tilt in the scale at the New York houses this month. The Greenpoint advance is five cents above the old price.

Lucy Weston Placed Under Contract for a Selwyn Production. Mose Gumble Becomes General Manager Remick Music Company. Mae West to be a Principal in Wayburn Revue at Capital Theater. Fred Ardath, Vaudeville Producer, To Open Burlesque Show Soon. Bothwell Brown to Appear in Vaudeville with Bathing Girl Act.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

There's Lots of Blue Eyed	Frank Crumit
Marys Down in Maryland	Ruby Meroff
Liza Jane	
Everybody's Crazy Over	Brendel and Bert
Dixie	Billy Rhodes
Oh! What a Pal Was Mary	

Poli to Build Twin Theaters

Following the recent acquisition of the property known as the Wheeler estate in Bridgeport, Sylvester Z. Poli, the theatrical magnate supplemented the announcement made by him after acquiring the property, to the effect that he would erect a new million dollar theatre on the site, by announcing today that he has changed his plans and will erect two theatres there each with a seating capacity of more than three thousand. Architect Thomas W. Lamb of New York City is now at work on the plans for the "twin theaters" with everything to be in readiness for the breaking of ground about November 1st. One of the theatres is to be devoted to the combination vaudeville and picture play programs and the other will be one of the most modern picture play house in the country.

Bert Levy and Pershing

On the day General Pershing visited the Hippodrome and took in the "Happy Days" show, the General had reached his box just at the time Bert Levy made his appearance for his act. There was such applause and cheering that for the moment Bert thought he was the recipient. He looked up and saw Pershing standing at attention. When Bert drew the Roosevelt picture he noted on the side, "Pershing's First Friend" and that was the signal for fresh applause.

Engaged for "Frivolities"

Two of the chief fun-makers in G. M. Anderson's "Frivolities of 1919," booked to appear on Broadway early in October, will be Felix Adler and Bobby Clark. Clark has been drafted from the burlesque league, his contract having been purchased by Anderson from the proprietors of "Peek-A-Boo."

Scoring With Song Sales

Sydney Richmond, traveling representative of the Maurice Richmond Music Co., reports big sales of the Richmond hit, *In Your Arms*.

Mark Fisher, manager Kresge's 5 and 10c store, Philadelphia, is the biggest kind of a plugger imaginable for the songs that are distributed through his store.

Charleston Plaza Opens

The Plaza, Charleston, W. Va., reopened its season Monday with the Jimmy Hodges company playing a two weeks' engagement there. After the Hodges' date the Plaza will play vaudeville booked through Wayne Christy in the Gus Sun offices, Columbus, O. Pat F. Liddy is manager of the house.

JAZZ DOMINATES PALACE PROGRAM

Show Shy of Comedy; One Act Cornering the Laughs

Jazz rocked the Palace to and fro Monday afternoon. In fact, the show was topheavy with jazz, as two acts alone reeled off enough of it to supply a dozen bills. Frisco is there, doing the same act that he did at the Palace some weeks previously. Frisco always goes well at the corner house, but why he does dancing imitations is a mystery. Frisco has a style all his own, and there is no need of his doing the serious imitations. Of course, he travesties Ruth St. Denis, but that is accepted in the light offered. When Frisco is doing the jazz "bits" he is in a class by himself.

The Jazzland Naval Octette is also on the bill with Frisco and his band. As the name indicates the numbers run largely to a jazz specie. The boys appear in sailor uniform and dish up a mixed repertoire of instrumental and vocal numbers. One number, *Vamp a Little, Lady*, was done vocally by the gobs and was well received.

Togan and Geneva opened the show. One of the best tight wire acts in vaudeville. That chap Togan is a fearless worker, and that one trick of his at the finish, a complete somerset backwards on the wire is worth waiting for at any time. Raymond and Schram, (New Acts).

"For Pity's Sake" was practically alone in the comedy section, and it proved a laughgetter of note, the old meller travesty going unusually well at the Corner. Rae Samuels returned to the Palace with the best repertoire of songs she has ever had, and her hit Monday afternoon had her early position moved down to near the closing. Her numbers included *The Older They Get the Harder They Fall, There's a Skeleton in Her Closet, When the Boat Arrived That Brought My Lovin' Daddy Home* (new for the Palace regulars, and which scored a decided hit), *Gol Dern I'm Glad I'm Home Again* (a Rube number rendered in characteristic Samuels style), *Wait 'Till You Get Them Up in the Air, Boys, Because I Love Him* (referring to a Jewish girl's love), and *Come Down to the Great American Desert With Me* (a new number with corking lyrics and a rollicking swing that sends it over effectively).

After the navy jazzists had appeared, and the intermission was over, Anna Wheaton and Harry Carroll came on and registered an unqualified success. Among the numbers were *The Sweetest Boy in the World, I'm Always Building Castles in the Air, T-E-Double N-E-Double S-Double E* (Tennessee), *Poor Little Butterfly is a Fly Girl Now, Mary Learned to Do Everything But Sing, He Gave Me All Those Things You Promised Me, All the Shoulder Shakers Are Quakers Down in Quakertown*.

After Frisco appeared A. Robbins and Partner in a musical "surprise," with Ten Eyck and Weilly closing the show with a dancing act; novel in its stage arrangement. MARK.

GAZING AT THE STARS

REPORT ON INCOME TAX IS FALSE

Artists Assured Conditions in Australia Are Not As Bad As Painted

IN some manner the report hit New York and the States that artists going to Australia to play vaudeville dates were passing up the trip because of the alleged extraordinarily high income tax payable on their stage earnings in that commonwealth.

Mrs. J. D. Williams, who has just returned from a three months' trip abroad, has brought back the exact details and workings of the Federal income tax as it stands in Australia, and which is a flat denial of the report that is doing a gross injustice to the stage of Australia.

The tax provision is as follows:

Income earned from personal exertion as stipend, salary,

wages, say twenty weeks at £20 per week£400

Deductions allowed:

Life insurance premiums on self and wife, not exceeding £50 £13 for each child under the age of 16.

General exemption£156

Balance on which tax payable.£244

Assuming that there were no deductions other than the general exemption of £156, income tax would be payable on £244 out of an actual earning of £400. The rate charged, 3.153d. in the £, would make the total amount of income tax £3-4-1. This is by no means an excessive charge, and is considerably lower than the English income tax.

THRIFT CAMPAIGN

Speakers to Make Tour of Vaudeville Houses

Now that the Liberty Loan campaigns are a thing of the past and war charities are no longer holding collection weeks the Government is going to put forth every effort in what it styles a Thrift Campaign. Thrift stamps will be sold, with the campaign managers now lining up volunteer speakers on the four-minute plan to make a tour of the theaters and boom the Thrift Stamp sales.

Just as soon as the line of action is fully mapped out the theaters will be asked to cooperate. It is a certainty that if the vaudeville houses rally to the Thrift Campaign like they did with the Liberty Loan "drives" that they will more than make a success of it.

Among the volunteer speakers this week who signified his willingness for the work was Archie Colby, who recently returned from overseas where he served with Pershing's army.

Wilton Sisters With Show

The Wilton Sisters, Mae and Rose, have left vaudeville to join "The Little Whopper" show which opens in Ford Theater, Baltimore, next week. This is the new musical production that is the joint work of Otto Harbach and Rudolf Friml. The show plays its second week at the National, Washington, and will come into New York following an engagement in Atlantic City.

New Wilson-Gordon Show

Jack Wilson is passing up vaudeville so that he can appear with Kitty Gordon in a new show that will be produced under the personal direction of Joseph M. Gaites. Wilson had some immediate dates booked but now that the strike has been settled the new Wilson-Gordon show will go into immediate rehearsal.

Rice Buys Big Farm

Vaudevillian Rice of Zahn and Rice, has just purchased a tract of 168 acres about thirty miles from St. Paul, Minn. Rice will superintend the farming of the land between dates.

Keith Books Corson Act

Some surprise was manifested along the vaudeville Rialto this week when news of the booking of the Cora Youngblood Corson via the B. F. Keith Vaudeville Exchange "broke," the Corson turn to start the Poli Circuit at New Haven. The act recently returned from overseas, where it has been entertaining soldiers. Miss Corson was one of the leaders in the White Rats' strike against vaudeville and the belief is also current that she was largely instrumental in having the Federal investigation of vaudeville become a reality.

Thurston Engagement Extended

Thurston, the magician, who is displaying his bag of tricks at the Globe Theater, will extend his engagement on Broadway to October 4th. These arrangements were completed between Charles B. Dillingham and Thurston, after the latter had been able to cancel his previous bookings in Boston, where he was to have opened in the Majestic Theater September 22nd.

Ben Ryan's Acts

Ben Ryan (Ryan and Lee) has become quite active in the producing game as well as representing them managerially. On his list are Goldier and Mallon, Ford and Goodridge, Allman and Nally (Allman recently severed vaudeville partnership with Rena Arnold), Stuart and Woods, McCormack and Irving, Rita Gould and Rena Arnold in a brand new act with two people.

Jolson's Present Repertoire

Al Jolson in starting out his new season with "Sinbad" is using the following songs on tour: *Rock A Bye Your Baby With A Dixie Melody*, *N'Everything*, *Danny*, *Some Beautiful Morning When I Hold Your Hand* and *I'll Say She Does*.

"Glorianna" Goes Out

"Glorianna" has been obtained by the Bertinello Producing Company for a road tour which opens next Monday in Stamford, Conn. Jack Costello left New York Tuesday to handle the advance while Wash Martin will be the company manager.

TO TOUR THE WORLD

Eltinge Taking Big Show to Foreign Countries

Julian Eltinge, after a Western tour that started from the Pacific Coast, with a show headed by himself and comprising a number of vaudeville turns, plans to make a trip of the world, the Eltinge contingent to sail from Honolulu, October 30.

The show will be gone two years according to the present arrangement, with engagements listed for China, Japan, Australia, Egypt, Spain, France, South Africa, Italy, etc.

Among the acts scheduled to go with Eltinge are The Littlejohns, Bailey and Cowan, Winona Winters, Ford and Price and Phylliss Gordon. Leo Beers will also likely make the trip, having been with the show up to a few days ago.

Beers is in New York this week, opening with Ziegfeld's "Midnight Frolic," with Ziegfeld anxious to retain his services. Beers is giving the New York Roof work a trial and will decide this week whether he will rejoin Eltinge, now in the south. The show plays New Orleans next week.

Points Finger at Village

The high finger of scorn has been pointed point blank at Greenwich Village by Justice John M. Tierney in the Bronx Court Saturday. The Judge called an ace an ace and said that it was a genuine pity that the old Greenwich Village place—once so revered and hallowed and wholesomely innocent of big city taint—was now a rendezvous for debauchery.

The slam the Judge handed the Village once so quaint and picturesque and the home of prominent citizens—came when a divorce action reached his presence wherein the testimony showed a man maintained three flats there, entertained women in his studio at night and at the same time had a wife somewhere removed from the constant scene of the man's ungodly activities.

Vatican Singers Here

What are claimed as the real Vatican Singers and the one Jim Slevin piloted to this side and which will be circused on its forthcoming American tour arrived in New York Tuesday via the steamship Belvidere. Special activities marking their arrival, with a stamp of city dignity given at the City Hall, made the event out of the ordinary. The singers open tonight at Carnegie Hall and then go to Montreal for their second appearance.

Elsie Janis' War Work

Since her return from the other side where she spent many months entertaining the Pershing troops, Elsie Janis, in addition to working in Select pictures, has been doing some special war work here, visiting hospitals and entertaining wounded soldiers. With Miss Janis on her war work trips is Minnie Blauman, of the Irving Berlin Music Co., who plays Miss Janis' accompaniments.

Elms Has "Fiddlers Three"

A New York producer named Elms has obtained "Fiddlers Three," from John Cort for all territory where the present Cort company is not playing.

DANCING ACTS

AT THE COLONIAL

Mosconi's, Luba Meroff and McMahon and Diamond

Dancing acts dominate the bill at the Colonial this week. And all of them are well received. The Mosconi Brothers, coming just before intermission, were enthusiastically welcomed. These boys know how to step wildly and fantastically and they do it with a great deal of charm withal. Elsie La Mont is a winsome assistant. The act proved so popular that it has been held over for a second week. McMahon and Diamond assisted by Ethel Rosevere presented their zippy offering, "Some Doll." They have a varied program, interspersing Russian steps (steppes, if the pun is permissible) with fanciful features in which an inanimate doll comes suddenly to life.

Luba Meroff and Company scored with a dainty act which comprises singing and dancing and a 'cello solo. They have the knack of leaving the audience wanting just a little bit more of their specialties. A slender girl in the company has a fine vaudeville personality and her singing of *Liza Jane* was the occasion for the audience to use its hands. This girl has a big future ahead of her in either vaudeville or musical comedy for she can dance and sing with charm and vigor. A comedy sketch, "The Ragged Edge," shows that Frances Nordstrom, its author, has profited by George Cohan's notebook. The playlet is written entirely in rhyme after the manner of the Cohan burlesque of "Common Clay," and the comedy spirit is well taken care of by the three players. The plot of the sketch concerns the efforts of a man to straighten out trouble caused by his kleptomaniac wife.

Charles King in "Dream Stars," did not go over with any great degree of success at this house. The act seemed endless. A number which is a parade of girls representing heroines of musical comedy requires a speed and special talent of its own. This one does not get it with the exception of Lucille Chalfant, who as one of the quartette of girls, sings and dances with pep and personality. Mr. King mistakes shouting for singing, and possessing but little gift for comedy he is unable to bring the variety the act needs so badly.

The Klein Brothers had some good nonsense which went across well. The shorter one is the comedian of the pair. With no dependence upon grotesqueness to make his jokes score he attracts the wary guffaw consistently. They sing a parody on *O La La Wee Wee*. Hunting and Francis, just returned from overseas, gave their comedy, "Love Blossoms," which won a hearty response in spite of its bad position. Jack Hanley had an excellent juggling act as the opener, and Alfred Farrell made pictures out of old rags in the closing spot.

REID.

Laura Burt's Plans

Laura Burt has about made up her mind to star this season at the head of her own company, Miss Burt to make special productions of "As You Like It" and "Romeo and Juliet." Miss Burt is now in New York, getting her company together.

MAE WEST, JOE LAURIE AND THE NAGYFYS IN NEW ACTS

Mae West

Among the advertising slogans or billing Mae West, in returning to vaudeville from a successful season with Arthur Hammerstein's "Sometime" show on Broadway, is using "The Girl Who Made the Shimmy a Classic" and "Shimadonna." The shimmy idea seems made to order for an entertainer of Mae's type and she is sporting a layout of wardrobe to help the shimmy suggestion along. Honest to goodness that shimmering, black outfit she displays during her turn is of a gelatine design; it's of a butcher-apron mold and Mae sure knows how to set it in swinging rhythm to her wriggly shoulder and arm movements. And Mae at times lifts the front of her black garment to show her ankles encased in black silk stockings.

Her featured number is announced by Miss West as the success number she sang in "Sometime," namely, *Send Me Any Kind of a Man*. And when Mae swings into the shimmying thing the orchestra leader feels like quitting his post and shouting "Atta girl, Mae." Mae carries a pianist and a jazz instrumentalist who is in the limelight at different times with his playing. Mae has rather a varied routine, opening with a vamp number that seemed a little subdued for Mae, although her French impression with the song, *The Yankee Boys Have Made a Wild Woman Out of Me*, proved more of a radiating gangplank for her shimmy number. Miss West is using *Laughing Water, Ha, Ha*, and does well with it, but this number is soon forgotten when she swings into the *Any Kind of a Man* number. But it's Mae's dresses, especially that black bird layout with the shining spangles, that make 'em sit up and take notice.

MARK.

Joe Laurie

Mr. Laurie has a single which is a corker. His material needs no criticism. A real funny ingredient is that of bringing on the stage a man and woman dressed as an old man and old woman. Joe declares that these are his parents, and that he has invited them to see his new act. They do not utter a word, but nod their heads in the affirmative to every question Joe asks them.

NURNBERG.

Murray and Volk

These gentlemen are vocalists of average quality, billed as "Murray and ?." The latter is the comedian, with closely cropped hair, a red shirt and trousers in imminent danger of departing in a southerly direction. It is to this that they resort for comedy, although they sing *Oh! What a Pal Was Mary* rather well. This team would do well on the five-a-day.

RANDALL.

George Buck

George Buck is a pleasant appearing man who whing-whangles a piano and almost beats the stuffing out of a xylophone. His repertoire is rather extensive, and his selections uniformly good. He can and does provide good music of the type that makes a hit in a neighborhood house.

RANDALL.

The Nagyfys

The man and woman who are vaudevilling under the above name present an act that is novel and interesting for those who like their sort of thing. The Nagyfys casually masticate fire and other substances much hotter. For instance the gentleman with the trick nom de plume off-handedly places the business end of a lighted cigar on his tongue and lets it sizzle out, and at another time he heats two electric light carbons to a heat that we think we understood to be 1600 degrees Fahrenheit and also massages his tongue with them, the white heat never feazing him. Another of their good tricks is blowing through a tube, with no enlargement to contain gas or anything, having a Welsbach burner at the end and when a flame is touched it ignites and burns brightly as long as they blow. We have seen a lot of gas coming from people's mouths before, but it has always been in conversation. The Nagyfys do not speak while doing the stunt.

TIDDEN

(New Acts continued on page 1513)

HARLEM OPERA

Last Half.



George Buck cracked things open & Philips and Zay played a sweet little sketch.



Leonard & Willard did a lot of funny things & Bert Howard made good melody.



Mack & Earl



chased around in good form, & Ye 8 Black Dots ended.



By Ed Randall.

81st ST. THEATER OFFERS GOOD BILL

William Gaxton Headlines in Well Known Sketch

The third week's bill at the 81st Street Theater is the best so far offered at that house. The audiences remain small, but the house is beginning to get its speed up. William Gaxton in the Rupert Hughes sketch "The Junior Partner," is the headliner for the current week, and gets over with its accustomed comedy bang. The supporting cast has undergone several changes, but still remains satisfactory. The Sculptor's Garden, a fairly good posing act, opens the show, followed by Clinton and Rooney. They are a lively pair and furnish good entertainment. Miss Rooney is a veritable dynamo, always on the move and full of pep. Gallagher and Rolley in third place present their well-known "Battle of Whats'house." As usual they are generous laugh-getters.

After the "Topics of the Day," comes Gaxton's sketch, and following him, Charles Irwin. To Irwin must be accredited the hit of the bill. His stories about John Barleycorn, though somewhat late are still good for laughs, and his personality is a great aid. Mlle Rhea, assisted by Joseph Mach, Jr. and Walter Burk, close the show with a combination of dancing, singing and violin playing. Chief honors go to Mlle Rhea, herself, her assistance not being always up to the mark, particularly in ensemble work. J. Walter Davidson and his orchestra are still a feature of the theater. MARTIN.

Songs and Shimmy Feature 5th Ave. Bill First Half

Mae West topped the bill at the Fifth Avenue the first half. Mae deserted vaudeville to hit the musical comedy line, appearing with "Sometime" and now she's back in the varieties with the Fifth Avenue billing announcing her as "The Girl Who Made the Shimmy a Classic."

The Brads opened the show. Part of this turn is of an effective acrobatic nature, although the man does too much stalling.

Billy Rhodes has a good voice. His appearance also helps, but his routine could still be shaped for better results.

Much interest centered in the Song Contest which Manager Quaid is holding over as a feature, the singers being Jimmy Flynn and Mabel Burke, the latter the illustrated song artist at the Fifth Avenue. Quinn and Caverly are offering "The Submarine," which Raymond and Caverly used just prior to their vaudeville split. It's amusing in spots. After Mae West appeared Larry Reilly and company, also under new acts. Another new act was Preosler, Klass and Saxe.

Whiting and Burt scored, among their best numbers being *Say It Again, I'm Going to Kill You With Love* and *Sing Hallelujah Here Comes the Bride*. Dennis Brothers closed the show nicely with their revolving and balancing ladder. MARK.

GAZING AT THE STARS

DRAMATIC MIRROR

Ventriloquists Hit of 23rd St. Bill Last Half

By far and away the best act on the bill at the 23rd Street Theater for the last half of last week, was Walters and Walters, a pair of exceptionally clever ventriloquists. The Brightons opened the show making pictures from rags. Charles Bartholomew followed with songs and stories. His best number is *I've Lived, I've Loved, I'm Satisfied*. In third place the Barry girls offered a highly entertaining song and dance act. "Clara" has a good comedy sense, "Emily" is a nice dancer, and both have ingratiating personalities. After them came a rather mild sketch called "The Lobby Lizard." The Du For Boys came next and danced themselves into favor. Walters and Walters followed, and the Six Military Maids closed the show. The billing persists that they are six, but counting them reveals seven.

MARTIN.

5th Ave. Last Half.

The Burns Brothers

started strongly.

Zella Nevada

sang

well in

fancy

frocks. Shelton and

Brooks turned

out some

neat coon

melody



Clinton & Rooney

jiggered well.

Ye Jr. Mimie

World has

a big

crowd of pretty

chorustresses.

Geo. N. Rosener

does some won-

derful acting.

Jimmy

Lucas

gets funny

with Joe Hall.



Ye dashing Lerner Girls

dance nicely at the end.

By Ed Randall.

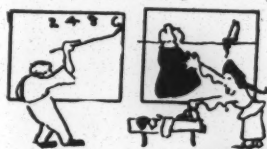
Joe Laurie Heads Jamaica Bill Last Half

Joe Laurie, formerly of Laurie and Bronson, tried out his new single and he was a huge success. (New Acts.) Evelyn and Margerite opened the show with a varied act, including dancing, singing, bicycling and skating. Cliff Green delivered a mourning eulogy to John Barleycorn. He then gave a clever exhibition of disappearing cards, and then recited a war poem, written on the battlefield. Much of its beauty was lost owing to his utterances not being spoken distinctly. Larry Reilly and company then presented their Irish comedy sketch, "Back to Erin." It is located in an old town of Ireland. An old father and mother, and, of course, a pretty sweetheart, are waiting for an Irish lad from America, who went to America in his teens and who now is a U. S. Senator. On his return he tells them that America is "God's Country" and that America will help Ireland to freedom. This act is timely and well played.

Bonnors and Powers, man and woman, did a very good comedy double, and had to respond to several encores. Frank Hurst and company next appeared (New Acts). Joe Laurie finished the bill.

NURNBERG.

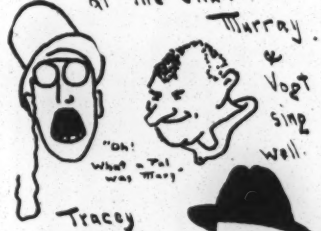
125th STREET, Last Half.



Alfred Tarrell & Co. 1st. Dotson is a big-time darky dancer.



Magpie Le Clair & Co. play a little play that needs boosting at the end.



Tracey and Wahl sing his songs.



Ed Randall.

Mr. and Mrs. Ernest Carlis

Mr. and Mrs. Ernest Carlis present a domestic comedy called "Self Defense." To use a much buttered and abused phrase it is a slice of lip. This is not so much because of its theme, although it has a good deal to do with it, but because of the natural manner in which it is written and acted. The plot, consisting of the browbeaten husband whose wife has tired of him and is gallivanting around with other men, finally to be shown the error of her ways and brought to her senses and cooperation in her husband's financial struggles is rather hackneyed to be sure. But the treatment the theme receives from the author and the Carlises, especially Mr. Carlis, takes it out of the slough of triteness. It is light and amusing and altogether entertaining. TIDEN.

Larry Reilly and Co.

In the dramatic-singing sketch, "Here's to Erin!" Larry Reilly and company rely on sentiment more than anything to send the skit across the footlights. Reilly, in addition to singing several numbers, which of course bear on things Irish and especially so at the finale when he sings about his dear, old mother who is dead and whose picture is handed him at that point by his grandmother. The tag line is *Poor Little Mother of Mine*, with the words of a tender nature calculated to make the mother appeal touch a responsive chord. Grace Allen is with the Reilly cast and not only is she a sweet, girlish little actress but she sings well and dances a jig effectively. Her personality grows on one as the act progresses and she is not at all inclined to overact. Reilly returns to his old Ireland home from America, where he has been successful, and receives a cordial home greeting. There's his daddy, grandmother and the old Tad friend of his daddy's and who plays the Irish bagpipes sweetly and harmoniously at times and the boyhood sweetheart played by Miss Allen. The stage is adequately set for the Irish atmosphere, with Reilly and company using numbers befitting the style of sketch. MARK.

Philips and Eby

Mr. Philips and Miss Eby are a cute little pair and they present a cute little sketch in a cute little manner. It is a playlet that is free from both pistol shots and the supernatural, but, alas, the plot is indigenous to the stage. Briefly, a wife is separated from her husband, and shows the true womanhood of owning her mistake, and they start out again to live happily ever after. It is a happy denouement, well acted, and though meagerly staged, will do well almost anywhere. RANDALL.

"On the Ragged Edge"

This little sketch is a gem well worthy the big time circuits. There are three people in it whose dialogue is entirely in couplet verse, verse from which the little farce could well take its name. The story of the thing concerns a man, his kleptomaniacal wife and a cop. The action might be said to be in iambic and dithyrambic pentameter, and is howlingly ridiculous. As a vaudeville turn it ranks high in entertaining value with any audience. RANDALL. (New Acts continued on page 1514)

RIVERSIDE



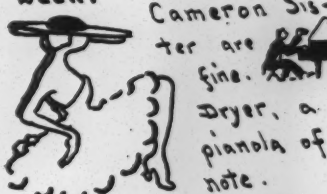
Camilla's Birds - O.K.



Stanley & Birnes great



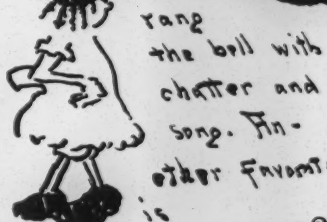
Kohlmar is better each week.



Cameron Sister are fine. Dryer, a pianola of note.



Dickin-son & Deagon



Pat Rooney with Joe Santhey playing the piano.



Walter C. Kelly, the Virginny Judge hold a jolly court.



"Kiss" The "is" a regular young musical extravaganza. By Ed Randall.

EXCELLENT BILL AT THE ALHAMBRA Bordini and Gitz-Rice the Headline Attraction

The Alhambra is maintaining its average of good bills set at and continuing since its opening several weeks ago. The program this week, which has the especially strong headline attraction in Irene Bordini and Lieut. Gitz-Rice, leaves one with the impression of rather a sameness, although it really is varied.

Bordini and Gitz-Rice worked under the handicap of all their costume trunks not yet arriving in time for the Monday matinee. One trunk must have come as Mlle. Bordini appeared in some gorgeous creations, which, incidentally are new since we saw the act just after its return from abroad. The costumes she uses for the *There's a Girl in Chateau Thierry* number may have been rented. But, really, costumes make but little difference to this team. Costuming helps, of course, but Bordini and Gitz-Rice could be a big hit anywhere or in anything. It is not essential that such personality as theirs be dressed up.

Ben Bernie was another strong personality figure on the bill. Bernie's line of goods, as everyone knows, is fine, but it is the way he introduces it that makes him the success he is every time we have seen him. Jimmy Fallow and Russ Brown were a riot. They should be.

Regal and Moore, in their tabloid burlesque vaudeville show, which they call "Drop Us a Line," finishing with acrobatics that are not burlesque by any means, were greatly appreciated. Hermine Shone, Jack Denny and Co. in the two scene offering called "Peggy O'Brien" sent the audience out for the intermission well pleased with what they had just seen. William Solly and Genevieve Houghton need some new songs. The ones they use now are good but fresher ones would be better. The team was liked. Will Ferry, the contortionist, twisted an opening to the show and Harry and Grace Ellsworth made a substantial hit in No. 2. Hubert Kinney and Corinne danced the show to a close. TIDEN.

Fair Bill At Steinway Last Half

There was nothing startling about the bill the last half of the week, and it kept the audience in passive state, very noticeable by the meager applause given the performers. Lillian Pearl opened with a mild singing single. James and Nice, young man and girl, danced and sang some of the latest hits. *When the Preacher Makes You Mine* made the best impression. Robert Robbins, who played in William Brady's "Object Matrimony," was exceptionally good in his turn. Nan Howard and company presented a sketch called "Two Kisses." The acting of the members is fair, but the vehicle they have contains a very frail plot, and it is not to their advantage. Carlo and Maurice were about the best hit of the evening. They sang *Everybody's Crazy Over Dixie*, *O, La, La, We We, Take Me to That Land of Jazz*, *Give Me the Sultan's Harem*. The Variety Trio, colored group, singing, dancing and joking, closed the evening's entertainment. NURNBERG.

BILL AT ORPHEUM Comedy Predominates at Brooklyn Theater

Comedy acts predominate at the Orpheum this week. The Nippon Duo opened the show with some queer songs. Kerr and Weston did unusually well with some whirlwind dancing. Smith and Austin, two "nuts," assisted by a very blonde young lady, registered a solid comedy hit. Dooley and Sales got many a laugh with an act that was funny all the way through.

Carlos Sebastian presented a dance fantasy based on the song, "Bubbles." He is assisted by Olga Myra, who plays a violin and dances quite well. Mr. Anderson did some good work at the piano. Jack Inglis met with average approval in another comedy act, and Elizabeth Murray told some funny stories and sang "coon" songs in the well-known manner that makes her one of vaudeville's most popular singers.

Jimmy Hussey closed the show with his new comedy review called "Move On." There is a fine jazz band in this act that ought to play more than it does. **HUSTED.**

Fair Bill Last Half at 58th St.

A bill that was fairly entertaining was offered the clientele of Proctor's Fifty-eighth Street the last four days of last week. The Nagyfy's opened the show with an astounding exhibition of jam eating. Goldie and Ward sang and danced their way into a hit. Mr. and Mrs. Ernest Corlis got many laughs with their domestic comedy "Self Defense."

Rogers and Lunn's foolishness and singing were well received. Allen, Clifford and Barry, three clever and versatile girl musicians, provided fifteen minutes of entertainment that the audience liked immensely on Thursday afternoon. The active pianist was especially successful. Sandy Shaw, doing a monologue a la Harry Lauder, was a wild hit. Grey and Old Rose presented their neatly executed and well staged dancing act. **TIDDEN.**

BUSHWICK-PROGRAM Attractive Bill at Brooklyn House This Week

An exceptionally good show is offered this week. Every act is a high light, from the opening number of Pielert and Scofield to the closing scene of Bessye Clifford. Pielert & Scofield opened in their comedy, "Helping Hubby," a juggling act, wherein Miss Scofield rendered *I Know What It Means to be Lonesome*. She has a very nice voice, and the song went well. Tony, the wandering violinist followed.

James C. Morton & Co., consisting of his family, Mamie, Edna, and Brother Alfred, were next. James has lots of pep. His dancing was applauded roundly. The Stantons, English Boys from America, with a comedy style all their own, were fine. Their antics were funny and laughter followed every move. Worthy of special mention was their playing on ukelele and harmonica.

Kingsley Benedict in "Wild Oats" was an act full of real life. It was well played. Olsen and Johnson have an act that is quite unique, and went over with a bang.

Mason and Keeler presented a sketch dealing with married life. Lillian Fitzgerald appeared in her usual act, imitating, singing snatches of songs, and having lots of fun in general. Bessye Clifford closed with her Art Impressions. **HUSTED.**

Average Entertainment First Half at Proctor's 125th

In a gorgeous purple suit with a gaudy political vest within, Lester Raymond went through his versatile routine of tumbling and juggling with the fair Geneve ever at his side. Mel Craig sang *Bubbles* with James Sterger at the spinet and also gave an original imitation of Frisco; Arthur Havel and Company have a little sketch poorly put together and poorly taken apart, built about two lads, rough and smooth. Bert Howard amuses with his clever reminiscences and music box playing. Mills and Lockwood are good rubes and yodel considerably. Hendrix, Belle Isle Company have the noisiest of slap-stick school-room acts. **RANDALL.**

23rd St. First Half Program

It remained for Jarow, The Decorators and the Four Dancing Demons to divide the honors at Proctors Twenty-third Street the first half of the week. Jarow, the fast talking, fast working sleight of hand artist, who bills himself as the originator of the lemon trick, had a hard time getting the audience started but they soon responded and he went away a hit. The Decorators, one of the messiest of the paste slinging acts, was a near riot. The Four Dancing Demons, negro steppers and singers, set too fast a pace for the rest of the show in the opening number. Everything that followed seemed slow in comparison. They should have been placed later in the bill. The quartet were well rewarded for their breathless work.

Lew Fuller and Gladys Vance were handicapped by following the above dancers. Even not in comparison with the rapidity their work would have probably seemed slow to the audience. Rogers and Lunn received a fair amount of applause. Rogers whistling of *Oh What a Pal Was Mary* at the close of the act was the best liked thing they did. George Spink and Ellen Tate, a pianist-singer and a singer respectively made a fair success. **TIDDEN.**

First Half at the Harlem Opera

The program was started by a charming girl who dashed out on a tight wire and stepped about with virility, agility and grace. The genuine denouement lies in the finale. Barbette is a female impersonator. Roll and Ray sing with strident tones *When the Preacher Makes You Mine and Bubbles*. Tom Nawn and Company present a queer little sketch in which a hod-carrier has a run-in with the Genie of Aladdin's Lamp. Brooks and De George sing their own melodies with fine darky syncopation like the *Dark Town Strutters' Ball* and *Tackin' 'em Down*. Frank Mullane told his stories of Yiddish and Irish humor and sang in a tenor *Let's Help the Irish Now!* The Fellis Family, consisting largely of trained horses. **RANDALL.**

EMMA CARUS TOPS BILL AT ROYAL Frank Crumit and Brendel and Bert also Score

Genial Emma Carus can always be counted on to carry off the honors of any bill she happens to be part of, and this week is no exception. Always alert and with an indefatigable sense of humor, she managed to insert a little bit into her act Monday afternoon that produced a scream. Mlle. Diane, who preceded her by several acts, threw cigarettes into the audience, but it remained for Miss Carus to prove really thoughtful, and supply the matches. "What good are cigarettes without these?" she said. Her singing, dancing, and stories are as usual a riot, especially *Oh, How She Can Dance*.

The Breen Family put over a nondescript act by dint of hard work as an opener, and Helene "Smiles" Davis occupied second spot. She started very slowly, indeed, but ended to a big hand and an encore. Following her came Mlle. Diane and Jan Rubini. Mlle. Diane is a French chanteuse, who interferes greatly with the violin playing of Rubini. She introduces the current Paris stock-ingless styles, and a great deal of vulgarity which has not been current in high-class vaudeville for a number of years. Frank Davis and Delle Darnell in their skit, "Birdseed," were amusing in a nicely set and costumed act, "Playmates," an assemblage of six talented youngsters in a song and dance revue, closed the first half. Among their best songs are *Oh! What a Pal Was Mary* and *You're a Blonde Haired Blue-Eyed Heartbreaking Baby Doll*.

Frank Crumit opened the last half with an intimate song and story act that proved delightful. Crumit is absolutely devoid of hokum, and earns his success because he is a talented entertainer. He sings *There's a Lot of Blue-Eyed Marys Down in Maryland* and *Nobody Knows*. Miss Carus followed him, and Brendel and Bert followed her. To them go the comedy honors of the bill. Brendel's dress suit agony is very funny. Miss Bert sings *Everybody's Crazy Over Dixie*. Adelaide Hermann closed the show with magic. **MARTIN.**

September 17, 1919

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IN THE SONG SHOP

BY E. M. WICKES



Minnie Blauman is very much in demand by acts—male and female—that visit the professional studios of Irving Berlin.

Once she sits down to play for an act she gives it every bit of her attention, as well as the benefit of her years of experience in rehearsing performers. Not infrequently performers get little tips from her that help to strengthen their acts.

Meet a Vamp

Did you ever meet a twenty-two carat vamp? Would you know a vamp if you bumped into one? Are you familiar with the tricks employed by vamps to make men kid themselves? Were you ever vamped? Did you know you were being vamped? And did you enjoy it?

The preceding paragraph reads like an application blank from the Sultan's harem. Well, there's nothing wrong in it at that, for a real vamp could spot the Sultan twenty-five and still beat him out, provided he depended upon art. The Sultan makes slaves of his victims and in time they learn to hate him; but a vamp turns her victims into willing slaves and they adore her.

The way the average man talks about vamps would lead one to believe that they're as numerous and as obvious as holes in Swiss cheese—the remark has nothing to do with the quality of vamps—and that it is practically impossible for a man to turn his head in the theatrical district without having them light upon the voluptuous form of some vamp in search of prey. They're numerous, it's true, but a good vamp is clever enough to cover up from the average man's eye. When you get to know a vamp, it's different. Then, oh, boy!

The unsophisticated bird thinks that a vamp is a coarse woman, who ploys her art with bared shoulders, beckoning eyes, and a languid smile. That's a movie vamp—she doesn't exist in real life. Some of the most innocent-looking maids you see in a day's walk are past masters at the art or trick of vamping. They vamp you and you don't know it.

Being vamped is like getting too familiar with John Barleycorn or like suffering from an attack of sleeping sickness. You're hypnotized for the time being, without having the slightest idea as to what's taking place. You think you know, and you're positive that you know what you're talking about. But did you ever meet a man carrying a load of Rock and Rye who didn't feel the same way?

Vamps have come and gone, but it is reported that Leo Feist has the greatest Vamp that ever hit Tin Pan Alley. Every man that comes in contact with her falls—and falls hard. Have you met her? If you haven't, get Phil Kornheiser or Solly Cohen to introduce you to her.

Al. Leyton, the road salesman for Gilbert Friedland is back in town for a few weeks. While he was out he didn't have any difficulty in getting big orders for *Granny* and *Mending A Heart*.

Personals—Meet a Vamp—Von Tilzer and Fleeson's First Show a Success—F. Belcher Passes Away—Songs That Never Go

Eddie Ross has landed Elizabeth Murray on *Let's Help the Irish Now*.

J. Fred Cootes of the McKinley Music Co., has placed *Weeping Willow Lane* with all the big phonograph companies.

Sophie Tucker and her jazz band opened the season at Reisenweber's on September 10th.

Von Tilzer and Fleeson's Success

Albert Von Tilzer and Neville Fleeson had the pleasure of seeing their first show, "What's the Odds" go over with a bang in Baltimore last week. This being the first of a series of musical comedies which they intend to release they were quite anxious about the outcome, for a good start means everything. The musical numbers of "What's the Odds" will be published by the Artmusic.

Rose Wunch, who is a member of Gilbert & Friedland's professional, earns plenty of pin money by playing for the Standard Music Roll Co.

Amy Clark is starting out after *When You're Alone*, for the Artmusic. Madame Chilson-Ohrman is featuring it in Pittsburgh this week.

Irving Berlin has a new song called *I Left My Door Open and My Daddy Walked Out*.

F. Belcher Passes Away

Last week Mr. Belcher died. That's a cold statement, and to only a few who knew Mr. Belcher and his activities does it convey any idea of what it means to Jerome H. Remick and the music business in general. During the years he has been associated with Remick he has done wonders to bring the popular song game to its present state of prosperity. And he would have done a great deal more hadn't death stopped him just when he was getting in some of his best licks. He will be mourned by many.

Jos. W. Stern is working harder these days at the new professional offices on 46th street than he did when he started in business. But then he has so many more big sellers now.

Years ago when shows advertised for performers who could double in brass—but not at the table—and cook, if necessary, the advertisements were good for a laugh. Now factories are advertising for mechanics, porters, and clerks who can play some instrument. Note:

"Wanted: Well organized Brooklyn factory orchestra and band desires violinists, cornetists, baritonists, and piccolists; musicians must be able to do factory work."

Few musicians will care to apply, but the ad. shows the boom that music is getting all over. In time every factory will have its own orchestra or band.

Neville Fleeson and Albert Von Tilzer have been working on new musical comedies while waiting for the actors' strike to end. The strike

has held up the opening of the first play, "Checkers."

Kendis & Brockman have a new number called *I'm Like a Ship Without a Sail*. It's only a question of time when some one will be after it.

Pace & Handy have taken over *Jail House Blues* from E. Farrell, who styles himself the Dixie song writer. Farrell is a poor boy down South who tried many scripts on publishers only to have them turned down. But he wouldn't quit. And when publishers wouldn't take his songs he published one himself.

Miss Rose Abrams, who has charge of the city trade for the McKinley Music Co., is back on the job after a two weeks' vacation in the mountains.

Lew H. Alfred has written a song called *Wait Till My Dream Ship Comes In*.

When Gussie L. Davis wrote *The Baggage Coach Ahead* he took it to Howley, Haviland & Dresser. The firm didn't think much of the number, but having made money from some of the writer's other songs, it gave Davis fifteen dollars for the song, merely to help him out. One day when the firm was in need of a ballad it took a chance with the *Baggage Coach Ahead*, and at the end of three months, Howley, Haviland & Dresser, who were noted for being square and generous, surprised Davis by handing him a check for \$500.

Many years ago J. F. Mitchell used to write popular songs. He wrote scores of songs, including *Lay Me on the Hillside* and *The Scottish Brigade*. Mitchell was a bit eccentric and in the dead of winter he'd stroll into a publisher wearing a straw hat and a spring overcoat, carrying in his pocket some little summer ballad written on a piece of brown paper.

Some Songs That Never Go

Plenty of money, time, and energy are wasted on songs that never go. For instance, hundreds have written songs about Presidents and ex-Presidents, but no song with a President or ex-President as the theme has ever been a hit. One might just as well write about Socialism or Bolshevism. A President or a man in the public eye is popular only with a certain class. A Democrat doesn't care to sing or hear songs about a Republican President, and vice versa. The chief essential in a popular song is the universal appeal, hence the popularity of ballads. And unless you incorporate the universal appeal, you handicap your song from the start. And you can't inject the universal appeal when you select a person from life, because no man or woman that ever lived appeals to every one, or even one out of every two. The stunt has been tried by big and small publishers in the past, but

none has ever landed a hit with this type of song.

And this applies to songs dealing with wrecks, floods and holocausts. When people go to theaters or cabarets they want to be entertained, and the depicting the horrors of some wreck or flood is anything but entertainment. The public gets all it wants of this sort of stuff in the daily papers. The big publishers seldom go after this type of a song, but hundreds of small publishers and thousands of amateur writers seem to think that it should appeal to the public. If you can't be optimistic or pleasingly sad in songs, don't write them.

Gilbert & Friedland have a new song called *I'm Tired of Dreaming, Dixie Lee*. It's a waltz ballad.

Mr. and Mrs. Vincent Sherwood have gone to the mountains for a short vacation.

Last Sunday the orchestra on one of the big Hudson River steamers played *I'm Forever Blowing Bubbles* five times during the afternoon.

Do you know that once upon a time Andy Sterling and Harry Von Tilzer wrote four hits in one evening? And while they worked they wondered just what second the Landlady would hammer on the door and demand her rent for the room.

Singers Go Over Big at Mt. Morris Song Night

"Taps" was struck for entertainers at the Mt. Morris last Thursday, and therefore opened with an amateur singing *I'm Forever Blowing Bubbles*, but the popularity of the song made the boy go very big. He was followed by Nat. Vincent and Blanche Franklin who sang four songs, going very good, and making Nat. Vincent go back to sing Jack Mill's *Irish Kelly* song, and *I Don't Want a Doctor*.

The next one was Bob Miller of the Feist Co., going on for five songs, something out of the ordinary for an individual. The next on the program was two little girls from the Ritz Cabaret at 126th St., with evening gowns who went very big, their song being, *I've Got My Captain Working For Me Now*.

The next one was Lew Rose of Irving Berlin playing piano for himself. He was a riot. They would not let him leave the stage when he sang *Nobody Knows*.

The show was closed by Al Pianadosi, having *Lovelight Bay* as a feature who went very big with a "plant" in the audience.

NEWMARK.

Taps' Singing Stunt

When General Pershing and his finest were parading on Fifth Avenue last week Taps, manager of the band and orchestra department of the Irving Berlin, Inc., engineered a singing stunt that was the talk of the Avenue. Taps got permission to go along the parade street and whenever a band was in waiting he would have Al Wilson sing *I've Got My Captain Working For Me Now*, with band accompaniment. Wilson got right under General Pershing once and sang the Berlin song effectively. It was a big day for Taps, the Berlin song and Pershing.

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WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of September 29th in Parenthesis—

NEW YORK: PALACE—Sept. 22, Ford Sisters. **ALHAMBRA**—Britton, F. and M.; Bryan and Brodericks; Davis and Darnell (N. Y., Colo.); Daly, Vinie (Bklyn., Bush.); Howard and Clark; Hunting and Francis (Bklyn., Bus.); Johnson, Baker and Johnson (Bklyn., Bush.); Klein Bros.; Magic Glasses; Nevin and Gordon. **COLONIAL**—Bernie, Ben (N. Y., Al.); Bordoni and Rice (Phila., Keith); Clifford, Beattie; Duval and Symonds; 4 Meyakos (N. Y., Colo.); Mosconi Bros. (N. Y., Al.); Roesner, Geo.; Samuels, Rae (N. Y., Al.). **RIVERSIDE**—Gautiers' Bricklayers (Prov., Keith); Hussey and Co., J.; Ingles, Jack (Bos., Keith); Miller and Gerard; Shone and Co., Hermine (N. Y., Royal). **ROYAL**—Bergere and Co., Valerie (N. Y., Al.); Darrell, Emily (Bklyn., Bush.); Dooley and Sales; Jane and Co., Nora; Miller and Bradford (Bklyn., Bush.); Olson and Johnson; Rooney and Santley. **HARLEM OPERA**—first half: DeSerris and Co., Henrietta; Scotch Nolan; Smith, Ben; Quinn and Caverly. Second half: Gonne and Alberts; Green and LaFell; Mullen and Francis; Rudinoff. **FIFTH AVENUE**—first half: LeVolos, The; Linton and Lawrence; Mack, Andrew. Second half: Campbell, George; Cooper, Harry; Le Poilu; Petticoats; Wilson Bros. **23RD STREET**—first half: Great Westin; O'Neill, Emma; Rudinoff; Tuck and Claire; Wayne and Warren Girls. Second half: Gilmore, Phyllis; Smith, Art. **125TH STREET**—first half: Hallen and Fuller. Second half: Great Westin; Jarrow; Owen and Co., Garry.

BROOKLYN: BUSHWICK—Sept. 22, Brendel and Bert (N. Y., Colo.); Breen Family (N. Y., Colo.); Brennan and Rule (Bklyn., Orph.); Davis, Helen; Imhoff, Conn and Corene (Bklyn., Orph.); King and Co., Chas. (Bklyn., Orph.); Liebert and Burt; Wilson Bros. Second half: Mack, Andrew; Marconi Bros.; Wayne and Warren Girls. **ORPHEUM**—Herman and Shirley (N. Y., River.); Kelly, Walter C. (Phila., Keith); Kiss Me (N. Y., Al.); La Rue, Grace (N. Y., River.); Rempel, Harriet (Bklyn., Bush.); Stanley and Birnes (N. Y., Royal); Quixey 4 (N. Y., Royal). **PROSPECT**—first half: Burns Bros.; Jarrow; Petticoats. Second half: Kennedy and Rooney; Poughkeepsie; Whiting and Burt.

BALTIMORE: MARYLAND—Sept. 22, Ames and Winthrop (Phila., Keith); Conrad, E. and B.; Frisco and Band; Gaxton and Co., Wm.; Jim Jazz King (Wash., Keith); 2 Jesters; Rinaldo Bros.; Walters and Walters; Weems, Walter (Phila., Keith).

BOSTON: KEITH'S—As an antidote for the depression under which Boston labored during the past week, the bill at Keith's couldn't be beat. The top liners were Jos. Howard and Ethelyn Clark in an entertaining sketch "Acted Songs" in which Mr. Howard sang several of his old favorites and introduced a new one "Once Again." He was well supported by Miss Clark who not only sang well but wore several creations which delighted the feminine eye. Gretchen Eastman gave a Song and Dance Surprise cleverly supported by John Guiran, Mlle. Marguerite and Nelson Snow. The Klein Bros., Al and Harry, convulsed the audience with their sketch "Ain't I Grand." Another good comedy team were Tom Smith and Ralph Austin, George Herman, contortionist, did some amazing stunts as the mysterious masquerader assisted by Marion Shirley. The Transfield Sisters were entertaining in a musical offering, "Tarrytown," a romantic playlet presented by Harriet Rempel and Co., was a decided hit. The Quixey Four also received a good share of the applause, and the Maxine Bros., with Bobby, a dog who did acrobatic tricks were good.—Sept. 22, Camillas Birds; Cameron Sisters (N. Y., Colo.); Dockstader, Lew (N. Y., River.); Du For Boys (N. Y., River.); Jazzland Naval Oct. (Prov., Keith); Kohlmar, Lee (Prov., Keith); Murray, Eliz. (Prov., Keith); Pierlot and Scofield (Prov., Keith); Seymour, H. and A. (N. Y., River.). Gleeson.

BUFFALO: SHEA—Sept. 22, Claire and Atwood; \$5,000 a Year; Gallagher and Roley; Glason, Billy; Brenner, Dorothy; Hughes Duo; Prosper and Moret (All to Toronto, Shea).

CINCINNATI: KEITH'S—The last of the summer "vodvil" bills got away to a good start Sunday, large crowds prevailing at the four performances. An excellent comedy sketch was offered by Bert Wilcox, Josephine La Croix and Co., called "Cold Coffee." Earl and Bartlett have a clever team act. Harvey, Heney and Grace were effective in songs, patter and dance. Fox, Grace, and Eddie in novelty dancing scored. Wire and Walker appropriately named, did a wire walking stunt that added thrills and excitement to the bill.—Sept. 22, Adair, E. and E. (Grand Rap., Emp.); Briscoe and Rauh (Ind., Keith); Dawson Sisters and Stern; Great Johnson (St. Louis, Keith); McShayne and Hathaway; Maria Lo (St. Louis, Keith); Goldenburg.

CLEVELAND: KEITH—Sept. 22, Asaki Troupe; Baker, Belle (Cleve., Keith); Bremmen and Co., Peggy; Josephine and Henning; Kennedy and Co., Jack; Libonati; Ward and Van.

INDIANAPOLIS: KEITH—Sept. 22, Bobbe and Nelson (Dayt., Keith); Clark and Bergman (St. Louis, Keith); Hobson and Beatty; Reynolds and Donegan (St. Louis, Keith); Wilson, Chas.

JERSEY CITY: KEITH—Sept. 22, first half: Campbell, George; Mullen and Frances; Smith, Art. Second half: Burns Bros.; De Serris, Henrietta; Moonshiners, The; Smith, Ben.

MANCHESTER: PALACE—Sept. 15, "Resista," the baffling sensation was the headliner on the program. Martini and Fabrina in a sensational posing act also caught the approval eye of the patrons. Manager Canning looks for a record breaking fall business. **NEW PARK**—Manchester's new vaudeville house was opened this week. Crowded houses resulted and Manager Manuel Lorenzen wore a happy smile. Willard Martin presented a novelty satire which went big. The Fenwick Sisters, dainty singers with some dainty songs, were very good. Owner Al. Couture spared no expense on improvements to make this new theater a model one.

Mahoney.

MONTREAL: PRINCESS—A particularly good and varied bill was given. Simons and Brantley opened the bill in a skating act. Hallen and Fuller, the old timers, were well received in the "Corridor of Fame." Una Clayton an old favorite in Montreal, assisted by Herbert Griffin, scored in their sketch "Keep Smiling." A fine dancing act is given by the Marmein Sisters and David Schooler. The bill concludes with Madame Valencia and her Indian Leopards.—Sept. 22, Brown Sisters; Hamilton and Barnes; Mack and Co., Wilbur. Tremaine.

MT. VERNON: PROCTOR'S—Sept. 22, first half: Adair and Co., Jean; Cooper, Harry; Nellis, Daisy; Frances Pritchard and Pemberton. Second half: Dale and Burch; Howard, Bert; Latell and Co., Alfred.

NEWARK: PROCTOR'S—Sept. 14, the headliners at Proctor's this week are Marie Nordstrom, Ruth Royce and The Barr Twins. Marie Nordstrom possessed of a charming personality, gave her whimsical number "Let's Pretend." She was heartily received, the audience enjoying her act immensely. The Barr Twins have a dainty and pleasing song and dance revue. Ruth Royce billed as the comedienne of syncope, gave her more than clever song interpretations, as a laughing success. Roy Rice and Mary Werner have a laughing skit, "On the Scaffold." Phil Baker, is a musical oddity, with a companion singer from an upper box. The house rose to the humorous interpretations he gave to his songs.—Sept. 22, first half: Dean and Co., Herbert; Latell and Co., Alfred; Howard, Bert; Winston's Water Lions. Second half: Hallen and Fuller; Harris, Dave; Winston's Water Lions. Broome.

PHILADELPHIA: KEITH'S—Sept. 15, The U. S. Glee Club, under the direction of Jerry Swinford, sang the Soldiers Chorus from "Faust," and followed with several humorous selections. Their "Menu song" was a big hit. Countess Verona played the Meditation from "Thais" on her Cimbalon, and closed with an excellent medley of popular numbers. Florrie Millership and Alfred Gerrard staged a pretty song and dance act. Eddie Moran at the piano. Walter Weems won with his monologue and novelty songs. Eva Taylor played a bright comedy, "Virginia Rye," supported by Philip Barrison. The Dixie Duo sang "Baltimore Blues," and a descriptive number "Out in No Man's Land," written by the late Jim Europe. The Belle Sisters danced well, and had several changes of costumes. Their singing left much to be desired. Jim, the Jazz King, a performing bear, closed the bill.—Sept. 22, Chappelle and Stinnette; Columbia and Victor (Buff., Shea); Herbert's Dogs (Balt., Maryland); Palmer and Co., Bee; Smith and Austin; U. S. Navy Glee Club; Williams and Wolfus; Young, Margaret. Conn.

PITTSBURGH: GRAND—Sept. 22, Adolphus and Co. (Wash., Keith); Fenton and Fields; Hamilton, Alice; Mrs. W's Surprise (Wash., Keith).

TORONTO: SHEA—Sept. 22, Brown-ing, Joe; Eadie and Ramsden; Jason and Haig (Youngs, Hip.); Nitta-Jo; O'Neill and Keller; Rekoma; Shaw and Campbell.

WASHINGTON: KEITH—Sept. 22, Barr Twins (Balt., Maryland); For Pitty Sakes; Foy and Co., Eddie; Kelety, Julia; Los Riquidez (Balt., Maryland); Mastersingers; Sabini and Goodwin; Shirley Sisters.

WILMINGTON: GARRICK—Sept. 22, Aubrey J. Wilson; Janet of France; Hallen and Hunter; Kelso and Leighton; La Temple and Co.; Los Rodriguez; Morlein (Balt., Maryland); Paterson K. and Murray.

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ORPHEUM CIRCUIT

CHICAGO: MAJESTIC—Henri Scott, famous American bass-baritone, who came direct from the Metropolitan Opera House, and Lillian Shaw, vocal dialect comedienne, share the headline honors. The Spanish revue, a tabloid version of "The Land of Joy," is the feature of the bill, which includes William H. Macart and Ethlynee Bradford in a comedy sketch entitled "The Hold Up"; Johnny Clark and Co.; Peggy Bremen and Brother in "The Imp's Playground"; Al Raymond in "The United Statesman"; and Monti and Parti in a musical skit. Sept. 21, Burns and Frabito; Dobson and Sirens; Frank; Frisco; Herbert Co.; Hugh; Lambert and Ball; LeRue and Dupree; Miller and Capman. **PALACE**—This beautiful theater is playing to capacity at all performances. Allan Brooks, appearing in "Dollars and Sense," is the star attraction, called a domestic comedy drama, written and produced by himself. Four features of the eight-act program are Gene Greens in songs; Felix Bernard and Jack Duffy in a musical skit called "Have a Smile"; Venita Gou'd in impersonations of well known players, and Bob Hall—Sept. 21, Bardley and Ardine; Indoor Sports; MacFarlane, Geo.; Meredith and Snoozer; Payne, Nine; Rockwell and Fox. **STATE LAKE**—Anna Chandler, singing comedienne, leads the big bill. Other appearing are the Navassar girls, singers and dancers; George Austin Moore in song and stories pertaining to his experience as a Y. M. C. A. entertainer in France; Fern and Davis, an offering of dances and tuneful melodies, and the Boarr Troupe, Russian singers and dancers. Sept. 21, Bouncer's Circus, Billy; Ferguson Co., Dave; Grenadier Girls; Raymond, Al. Atkins.

DENVER: ORPHEUM—Sept. 21, Gibson and Connel; Lambert; Loraine, Oscar; McIntire and Co. Mollie; M-itland, Madge; Pianoville; Wynn, Wilfrida.

LOS ANGELES: ORPHEUM—Sept. 21, Bronson and Baldwin; Heartland; Lerner, Tina; Lockwood, Nell; Lloyd and Christie; McIntosh and Maids; Putting It Over; Reiser, Chuck.

MILWAUKEE: MAJESTIC—Sept. 21, Brooks Co., Alan; Cartmell and Harris; Emerson and Baldwin; Musical Hunters; Sherman Van and Hyman; Stedman, Al and F.; Thompson Co., Jas. **PALACE**—Borkin's Russians; Chandler, Anna; Lawton; Orren & Drew; Ross, Eddie; Stampede Riders.

ST. LOUIS: ORPHEUM—Sept. 21, Bernard and Duffy; Coleman, Claudia; Juliet; O'Donnell and Blair; Phina Co.; Salla Bros.; Spanish Dancers; Toomer Co., Henry B.

SALT LAKE CITY: ORPHEUM—Sept. 21, Bernard, Mike; Clinton Sisters; Gallagher and Martin; Juliusz, Steve; Har-

ris, Mario; LaBernicia and Co., Sylva, Marguerita.

SAN FRANCISCO: ORPHEUM—Sept. 21, Doner, Ted; Dunbar's Tennessee Ten; Dunham and O'Malley; Eis and Co., Alice; Kelly Co., Geo.; King and Co., Rosa; Nash and O'Donnell; Snow, Ray; Tannen, Julius.

POLI CIRCUIT

BRIDGEPORT: PLAZA—Sept. 22, first half: League of Nations; Tabor and Green. Second half: Alexander and Mack; Columbia Six; Lester and Vincent. **POLI**—first half: Mimic World; Swartz and Clifford; Young and Fancy Phantoms, Billy. Second half: Johnson and Co., J. Rosamond; Kellam and O'Dare; Langton and Smith.

NEW HAVEN: BIJOU—first half: African Opera; Alexander and Mack; 4 Cliffords; Lester and Vincent. Second half: Jean and Jacques; Mimic World. **PALACE**—Sept. 22, first half: Hill and Ackerman; Johnson and Co., J. Rosamond; Kellam and O'Dare; Langton and Smith; Rickards, The. Second half: Tabor and Green; Tracy and McBride; Swartz and Clifford.

WATERBURY: POLI—Sept. 22, first half: 5 American Girls; Jean and Jacques; Kelly, Henry J. Second half: K. of C. Octette; Lester and Co., Al.; Martin and Florence; Reed, Jessie.

WILKES-BARRE: POLI—Herbert Dyer and Co. occupied first place for the first half in a wonderful pantomime act, followed by Julia Curtis, a clever mimic. Other, Astor Four, comedy singing and dancing; Four Pals, harmony singers; and McMann and Adelaide, dancing and bag punching. "The Fashion Minstrels" with Josie Flynn took the lead for the second half in an act stupendous from a vaudeville standpoint, and gorgeous from a financial outlay. Pretty girls for the males and fashionable gowns and frocks for the ladies together with witty lines and clever fancy dancing, made the act a winner with a very, very pleased audience. Sept. 22, first half: 3 Alverettas; Hall and Co., Ethel May; McCormick and Winehill; Saxton and Farrell; Sculptors Gardens; Eckert and Moore; Jackley, Helen; Mallally McCarthy and Co., Oben and Dixie.

WORCESTER: PLAZA—Sept. 22 first half: 4 Cliffords; Columbia 6; Ford and Hewitt; Lester and Co., Al.; Mardo and Hunter. Second half: African Opera; Frisco Trio; Hill and Ackerman; Young and Fancy Phantoms, Billy. **POLI**—first half: Armstrong and Co., Will H.; Courtney and Co., Fay; Martin and Florence; South and Tobin. Second half: Alvera Sisters; Dangerous Dan McGrew; Dyer and Partner, Hubert; Lewis and Norton; Smith and Kaufman.

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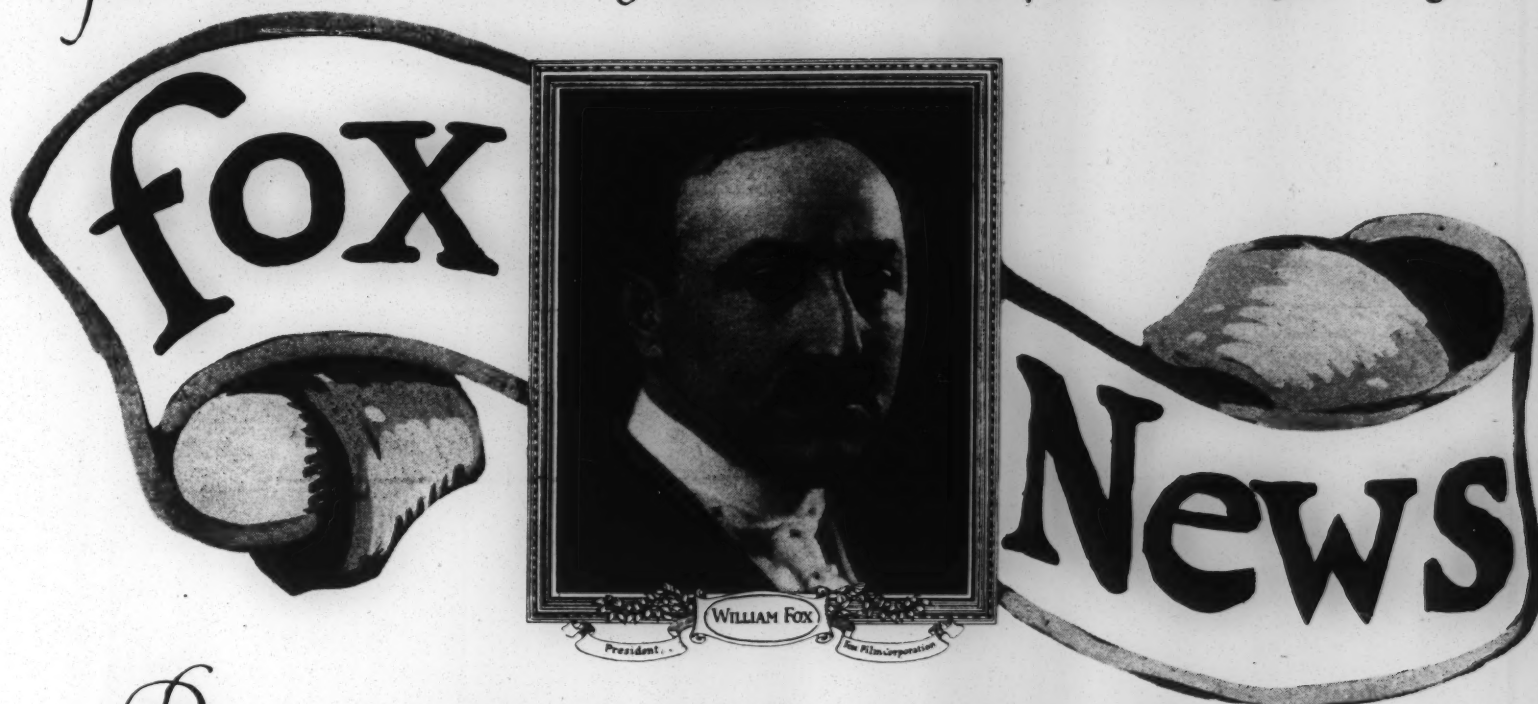
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fox News

William Fox
EDITOR

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Charles H. France and three of the bathing girls appearing in the comedy "Who's Wife"



Minta Durfee, star of Truett's series of comedies, and swimming assistants about to sneak up on somebody off stage (left) in "Who's Wife"



Minta Durfee pointing out something surprising to one of the supporting cast



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Another jealous wife, the spouse of the rotund party, breaks up a little flirtation, from which Minta Durfee is crawling a laughing retreat

WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Myron Selznick announces that he has purchased an original story from Ouida Bergere, entitled 'The Melody of Youth,' which

will be used as a vehicle for Eugene O'Brien.

Sylvia Breamer's household has been augmented by the arrival of her mother, father and brother from her home in Australia. The united family have taken a house at Lynbrook, N. J., from whence Miss Breamer will commute to the J. Stuart Blackton studios in Brooklyn.

Next in order of the "big author" pictures that William Fox has announced in his season's program, comes "From Now On," by Frank L. Packard, author of "The Miracle Man." "From Now On" is scheduled for release September 28, with George Walsh as the star.

Griffith in East to Stay

I told you so about D. W. Griffith—the tip about the Eastern studio site. I said "Around New York" and it happens to be New Rochelle, forty-five minutes from Broadway. Not such a bad guess, eh what? That greatest of cameramen, "Billy" Bitzer, will like it. Billy has always been strong for the suburbs. When Biograph had the little studio in East 14th Street and kept Billy pretty well chained to it, he was quite dissatisfied with it. I think one of the reasons Griffith went to Fort Lee for his first exteriors was that Billy liked the suburbs so! Little did Billy and "D. W." suspect in those early days that the pilgrimage of their lone company to the Fort Lee Heights was to be followed by movie capitalists who would erect million dollar studios there.

The Coytesville "Studio"

I thought about it all very hard on one of my rare trips to Fort Lee last week. Griffith commenced his Fort Lee "studio" operations on a platform in Coytesville. Mark Dintenfass took this platform and made it an open-air studio with laboratory attached. Today that pioneer Coytesville plant is quiet—a "dead" property of Universal Film Manufacturing Company. The studios grew around the Main Street, Fort Lee, instead. Eclair built the first.

Harry Raver was the first manager and what a crackerjack he proved! Emile Chautard was a director here. Now the Eclair studio is Mr. Fox's and often as much money is spent on a single scene as Chautard spent on a complete production. Muriel Osttriche started at Eclair at the early age of 15; she is now head of her own musical comedy producing company. Maurice Tourneur was an Eclairite, too. Jules Brulatour brought these men from France; Jules was ever a good picker.

First of the Large 'Uns

Jules built the Peerless Studio, which was the first attempt at a large studio in Fort Lee. Later he sold it to a World Film group and constructed the Paragon Studio. Milton

Personals—Griffith Comes East to Stay—History of Some Eastern Studios—Selznick Plant Run With Precision—Jingoes Are Busy—Powers Pushing Stock

Hoffman, who has developed into such a good producing manager that he is being sent clear from Los Angeles to London, learned the ropes as studio manager of Peerless. I very distinctly recall the day that Jesse Lasky lured him away from there. Not only has Mr. Lasky sent Milt to London, but it oddly happens that Milt's sister-in-law, the talented Edith Koch, is going to England to form a company for the sale of Select Pictures, which brings on the thought that L. J. Selznick, whose right hand Miss Koch was for so long, must regret he promoted the lady to this important foreign work. Not since the days of Fred Warren has "L. J." had such a dependable aide.

What Brulatour Hatched

Getting back to the old Peerless, it brought out no end of stars, for instance Clara Kimball Young, Ethel Clayton and Alice Brady. You will admit that Miss Brady actually started in this studio, but may offer that the Misses Young and Clayton were products of the Vitagraph and Lubin studios respectively. Still their truly "big star" productions, the kind that exhibitors booked for week runs with regularity and spent vast sums to present and to advertise, were made in the old Peerless.

Wm. A. Brady was studio boss there for a long time, following M. E. Hoffman and Isador Bernstein, who had charge for only a few weeks. Paragon Studio, Mr. Brulatour's next, did not appear to run smoothly at the start, but Jules brought in Al Lowe, who had never managed a studio in his life, and the plant was soon going at a magic pace. Recently Al formed a syndicate to take over the Paragon laboratory, and it has proved a good "deal" for Al, who not so long ago was a salesman for Kinemacolor—poor Kinemacolor!

The U's "Rented" Home

Selznick has the Universal's new studio and I found it operating with a precision that instantly revealed the experienced hand of Harry Rapf.

Selznick was lucky to get Harry. Last winter some friends tried to tempt the latter into the serial producing business, which they claimed was due for an expansion this year. They guessed aright, as the ready sale of the score of serials reaching the market this year proved. Frank Dazey is scenario editor up at this plant. Frank is just out of the army. He has written scripts for a number of years, but it is his trial dip into scenario editorship.

This studio is easily the most up-to-date of those in Fort Lee. Perhaps the supervision of its plans by A. W. Siström, a very king of studio "idea men," is the explanation. But "Pat" Powers has always maintained that the new U studio should never have been built. Universal, indeed, has benefitted very little from it, since they are not in business for the mere rental of studios. Just a few months after its erection they decided to concentrate their producing in Universal City. At that, the fine Fort Lee laboratory has performed beautifully on the film output of Universal—and as for the notion that the West is the only place to produce, does not our story open with a reference to the Great Griffith's change of mind?

Pat's Raw Stock "Stock"

Speaking of P. A. Powers, there is that fil-lum stock he's pushing. Lots of the wise guys around the Astor cried "Fake!" when Pat first suggested the purchase of the shares to his friends in the business this spring. It was pointed out that a competitive raw stock to Eastman's could not find or hold a market, that Eastman always would have a monopoly because Eastman always *did* have a monopoly. Pat seemed to feel that Eastman would have a monopoly as long as that raw stock was superior, and he tried to make his just as good by securing some capable Eastman men to develop his own process. The success or non-success of these men with the Powers raw stock is beyond our power to approximate. But we do know

that the printed-on-paper stock is "off the market," which says a good deal. Before I quit the raw stock matter let me mention a report from London stating that a perfect raw stock is shortly to be had from the Continent. But I guess Mr. Eastman can stand all this—I should have his bankroll!

Another Jingoistic Yelp

I recently wrote an article—a dream article—on the Allen Invasion of Cleveland and Detroit for the special edification of the Jingoistic editor of The Cinema of London. This account of things-that-never-happened was Fearorfavor's happiest story of last month if my mail is any guide. Therefore, I am tempted into writing another story about this wicked invasion exactly as the editor of The Cinema would write it if he were an American Jingo instead of a British one:

Boston, Sept. 15.

A meeting of angry exhibitors at the Wellborn Restaurant recently discussed the threatened invasion of this city by Canadian exhibiting interests who have already captured the most central theater locations in Cleveland and Detroit. The invaders are the Allen Brothers of Toronto, and as Exhibitor E. F. Badams said, while the band played the *Star Spangled Banner*, "Let them stay across the border."

The Chairman of the meeting, Dr. Rupp, stated that this was not exactly his sentiment but he did believe in America for Americans and Canada for Canadians.

"We dearly love our Canadian cousins," he declared, "but we don't want them to control a circuit in this country that will put all the small American exhibitors out of business. We simply ask to live and let live. We wish the Allen Brothers all success, but we are determined not to allow entrance to a foreign exhibiting interest that will slowly but surely put American exhibitors, many of whom have been overseas with the Colors, out of business."

Other speakers said that it was not the nature of the ownership of the new circuit that was minded, but the fact that the Screen was a great channel of propaganda and that such a channel should not be controlled by other than 100 per cent. Americans. The assembled exhibitors then arose and sang all the National airs with great feeling.

Amidst cheers a resolution was unanimously passed to the effect that the Ohio state authorities be asked not to grant licenses for the operation of motion picture shows to any but native Americans. "The sacrifices of our nation in the Great War demands this," said E. F. Badams, in moving that the resolution be passed.

When the meeting was all over a few inquisitive exhibitors discovered that the hall, the dinner, and the music had been paid for by Mr. Badams and Dr. Rupp, and that they were backed in turn by a national exhibitors' circuit that is the chief opposition to the Allen Brothers Circuit now forming. It is now expected that both will be chucked out of the Exhibitors' League.

5 YEARS AGO TODAY 10 YEARS AGO TODAY

"Cabiria" Reaches its 200th Performance at the Globe Theater.

Arthur Johnson Makes Debut as Serial Star in Lubin's "Lord Cecil Intervenes."

Williamson's "Under the Sea" Pictures Have First New York Showing at Rose Gardens.

Lubin Stages Railroad Wreck at Phillipsburg, Pa., to be Used in Four Pictures.

Ohio Exchange Men Start Active Campaign to Seek Redress From Censor Board.

Gaumont Releases Pictures of Shackleton's South Pole Expedition.

National Independent Moving Picture Alliance Formed in Chicago.

Vitagraph Purchases Bleriot Aeroplane as Permanent Addition to Studio Equipment.

Pennsylvania Theatre Managers Prosecuted for Violation of Fire Law.

More than Four Hundred Manuscripts Received in Melies Scenario Contest.

STRIKE IN CALIFORNIA STUDIOS

Late Advices Have Film Interests Granting New Wage Increase to Employees

ALL indications late Wednesday of this week pointed to a general settlement of the strike of motion picture studio employees in Los Angeles. Monday 450 men, including carpenters, operators, electricians, and technical directors went on a strike for recognition of the International Alliance of Theatrical Employees and Motion Picture Operators of the U. S. and Canada and a wage increase of approximately \$11 a day.

Early this week seventeen studios granted the employees' request, while the remainder were falling in line as

the week progressed. The strike, according to the managers of the studios affected, did not interfere with productions and that work was going on just the same.

The Universal employees affiliated with the I. A. T. S. E. failed to strike as the Universal Studio management on Monday signed an agreement with them guaranteeing the raise and granting union recognition.

Among those not yet signed were Famous Players-Lasky, Metro, and Goldwyn, with the studio owners and Alliance heads in conference and a settlement expected early.

First Realart Theater

The first Realart Theater has been established. It is in San Francisco, and is under the ownership and management of Kahn and Greenfield Amusement Company.

Realart Pictures Corporation officials believe this is the first instance in the history of the business of a theater being named in honor of a producing organization prior to the time of the actual releasing of pictures. It is accepted by Arthur S. Kane and his associates as a special tribute to the standards and ideals set forth by Realart in its preliminary work.

Plunkett to Represent Select

Joseph L. Plunkett has been engaged by Select Pictures Corporation as General European Representative, and will sail early in October to assume his new position. His headquarters will be in London, but his field of operations will include the entire continent. He will act in coordination with Maxwell Milder, who sailed for England this week to open Select's office in London, from which the European distribution will be handled. Mr. Plunkett will devote his attention principally to the exploitation and presentation of the Select and Selznick output.

Another Stanley Theater

Announcement is made by Jules E. Mastbaum, president of the Stanley Company of America of another important link in the extensive chain of theaters which are to form the holdings of this corporation in conjunction with the Nixon-Hirdliner interests. The new playhouse is to be erected in Chester, Penna., at the corner of 9th and Walsh streets.

Blackton, Jr., on Studio Staff

J. Stuart ("Buster") Blackton Jr. has left his father's office and executive work flat and is now an important figure in the Brooklyn studio, on the technical staff of Jack Martin. Commodore Blackton's right hand production man.

To Supervise Farnum Serial

Jacob Weinberg, president of Canyon Pictures Corporation, left last week for the Selig Studios, Los Angeles, to supervise the serial production in which this company will feature Franklyn Farnum.

Operators and Managers Compromise

Motion picture operators and theater managers in Spokane have effected a compromise under which the union men will continue to work temporarily at least. Some of the demands of the union men were granted by the compromise, and under the agreement they will receive a weekly increase which will pay them \$36 a week. The six-day week, however, will not be granted. The musicians in motion picture theaters have been granted an increase, beginning at once, and will receive a minimum of \$30 a week.

"Blind Husbands" Soon

Following the great dramatic success "The Right to Happiness," is another Universal super-production.

It was produced under the title of "The Pinnacle" but a new and more appropriate title has been selected, it being "Blind Husbands." Eric von Strohe, the author of the story takes the leading role in the production and also directed it.

Sam Polo in Vitagraph Serial

When Antonio Moreno's new serial is seen on the screen, Sam Polo, one of the best known circus acrobats, will make his bow under the Vitagraph banner as a daredevil serial player.

Sam Polo is a brother of Eddie Polo, who is well known to pictures.

Moss Houses Re-Open

B. S. Moss' Regent, Hamilton, Jefferson and Flatbush theaters have reopened again after having been closed for several months in order to undergo extensive alterations and improvements. Large symphony orchestras will be a permanent attraction at these theaters.

Big Goldwyn Campaign

The Goldwyn Distributing Corporation will launch its national advertising campaign early in October. The campaign has been planned with the utmost care during the past two months under the direction of Charles Isaacson.

Pete Smith Assumes New Publicity Berth with Marshall Neilan. Sam Zierler Resigns General Management Universal's Exchange. Charles K. Harris to Return to Film Producing Game. Lew Fields to Appear in New Film, "What Children Will Do." Adolph Zukor Plans Trip to Europe in Interests of Film Making.

DEMAND FOR FILM "THE RIGHT TO HAPPINESS" MAKING HIT

Requests for the big film feature, "The Right to Happiness," which the Universal made with Dorothy Phillips as the star are pouring in from the exhibitors at a merry rate. This Universal-Jewel picture has made the biggest kind of a hit at the Park Theater, New York, and the result of its wonderful success there is such that numerous requests from countryside exhibitors have come in unsolicited.

The Universal is making a great poster campaign for the film, the advertising and poster department turning out 10,000 24-sheets, 15,000 6-sheets, 19,500 3-sheets and 75,000 one-sheets.

This is considered the largest poster campaign ever made by a motion picture concern.

Board Lauds "Evangeline"

At a private review by the National Board of Review of Motion Pictures in Wurlitzer Hall, New York, of the William Fox big special production "Evangeline," based on Henry Wadsworth Longfellow's immortal poem, about two hundred persons prominent in industry and art attended as guests. The National Board, through its executive secretary, W. D. McGuire, Jr., afterward sent a following letter of congratulation to Mr. Fox, which said in part: "It was the general consensus of opinion that the American public who will unquestionably seek early opportunity to enjoy this remarkable screen production will feel a large degree of indebtedness to you for your interest in affording them the opportunity to spend an evening of rare enjoyment."

New Albany House Opens

The Royal Theater, Albany's newest motion picture house opened Monday night, Sept. 15, under the management of Harry Hellman. The Royal has a seating capacity of 1000. The management announces that only the latest films will be shown.

Filming Small-Town Scenes

Allen Holubar is at Pleasanton, California, filming the small town scenes for "Ambition," Dorothy Phillips' big Universal feature, written by Mr. Holubar in collaboration with Olga Linck Scholl.

Eugene O'Brien Recovering

Eugene O'Brien, who has been seriously ill for the past few days, is now on the road to recovery. It is expected that he will be up and about the Selznick studio in a few days.

"Right of Way" for Bert Lytell

A picturization of "The Right of Way," the novel that won for Sir Gilbert Parker his knighthood, a story of the Canadian northwest woods, will be the next starring vehicle for Bert Lytell. Screen Classics, Inc., will produce it.

"THE LOST BATTALION"

Screen Presentation of Historic Event at Cohan's

"The Lost Battalion," a film adaptation of the historical events participated in by that part of the Seventy-seventh division called by the above name, opened an indefinite engagement at the George M. Cohan Theater on Sept. 7.

The version, which is stated to be authorized, was made by Charles A. Logue, and the picture was directed by Burton King. We do not feel that Mr. King is to be blamed for the over extension of footage. He was evidently told to make the film as long as possible, so as to round out an afternoon or evening's entertainment. And Mr. Logue possibly worked under the same inspiration. The result has been a long and tedious introduction to the main event, the heroism, dauntlessness and Americanism performed by the Lost Battalion men when they were caught in "The Pocket," which is an epic in history. And in being an epic the "authorized" film account of it should, to be a fitting monument, have epic proportions, and not have such a made-to-order and rather belittling appearance. It was a big event but its ocular recounting is not.

Some of the survivors of the Lost Battalion, Lt. Col. Charles W. Whittlesey, Major George McMurty, Captain William Cullen, Lieut. Arthur F. McKeogh, Lieut. Augustus Kaiser and Private Abraham Kroshinsky, appear in the film, at one place re-enacting one of the events of the six days of hell the men went through, and at others just posing before the camera. These scenes are the most interesting features of the picture. A cast of moving picture actors play in a sort of story used as a foundation for the succession of events. They all do good work. One blessing is that this frail background has not been made into a plot. Such a thing would have been effrontery. TIDDEN.

Wayburn at the Capitol

Ned Wayburn has been engaged by the Capitol Theatre, through an arrangement with Florenz Ziegfeld, as producing director of the Capitol. Along Broadway the announcement of Mr. Wayburn's name was accepted as equivalent to a declaration of the adoption of musical comedy, spectacular opera or the revue type of entertainment as the accompaniment to "moyies."

Enlarging Albany Theater

The old Leland Theater, one of Albany's most famous playhouses is to be completely remodeled and made into an up to date modern moving picture house. F. F. Proctor, the owner of the property has made this announcement, and the estimated cost of the improvements will amount to \$50,000. The building to the north of the present theater which has been owned for some time by Mr. Proctor will be used in enlarging the original theater building. Work will be started at once.

GAZING AT THE STARS

MAKE PLANS TO FILM THE BIBLE

New Company Formed to Put Entirety of Holy Writ Into Picture Form

THE Bible, from cover to cover, will be filmed in the near future by a new company with the purpose, announced by Raymond Wells, the producer of "Julius Caesar," of bringing together the church and the theater against the propaganda of unrest. The new producing concern, that will do business as a corporation, is said to be fully financed and to have the personal backing of many of the leading stars of filmdom. It proposes to transcribe the ungarnished Bible story, exactly as it is, into the universal language of motion pictures and to present these visual sermons to some 100,000,000 persons each week.

J. A. McGill, owner of a string of theaters in the State of Washington, will be president and general manager of the corporation. Frank

P. Jenal is handling the legal details of organization. The producing will be done by Mr. Wells, whose production of "Julius Caesar" some years ago was accorded conspicuous praise.

The site for the studios has not been chosen, but will be in the vicinity of Los Angeles. Dates at which filming of the Old Testament story will begin have been tentatively set but not announced. Much of the money for the enterprise has come from the Northwest, though individual California screen stars are also said to have invested liberally.

Mr. McGill left last week for the north and Mr. Wells will go to New York, on business connected with the forthcoming productions. No release date has been announced.

To Exhibit Bust of Blackton

Frank Lascelles, the eminent English artist, poet and sculptor, is to give an important exhibition of his work in sculpture in London early next year, and among the subjects which he will unveil at that time is his bronze bust of J. Stuart Blackton, pioneer film producer. The exhibition will include likenesses of leaders in various American industries, Commodore Blackton having been chosen by Mr. Lascelles to represent the motion picture business.

Jewel Pictures for South America

South America will see four of the biggest and most recent Universal-Jewel productions. This fact was disclosed by the announcement of the sale of the rights of the four productions to Argentina and Chile to Max Glucksman of Buenos Aires.

The four Jewel productions which he contracted for are "Destiny," "Paid in Advance," "Borrowed Clothes" and "Husbands Only."

Second Traverse Release Soon

Eager interest in advance bookings of "Snares of Paris" is reported from the offices of Fox Film Corporation. William Fox will release this picture on October 19. It is the second of the season's releases for Madlaine Traverse in the new Excel picture schedule. Howard M. Mitchell is the director.

Change Name of Love Film

Vitagraph has definitely decided on "A Fighting Colleen" as the title of the new Bessie Love feature which has just been completed at its West Coast studio at Hollywood. The play was made under the working title of "Love at First Sight," which aptly described an early scene, but apt to be misquoted as "Love at First Sight."

Robert Ellis to Direct

Myron Selznick, president of Selznick Pictures, announces that Robert Ellis, the leading man, who played opposite Olive Thomas in "Upstairs and Down" and also in "The Spite Bride" is to become a director for Selznick.

IS THAT SO!

George Landy who for the past two years has been with Select and in the service of the government, has been added to the publicity staff of Realart.

Harold Copeland, former foreman of the Bloom Film Laboratories of Los Angeles, has arrived in Spokane to assume the duties of director and assistant manager for the Alexander Film Company.

Jay Emanuel, who has been active in photoplay circles for the past ten years, has been appointed manager of the Philadelphia branch of Realart Pictures Corporation.

Doris Pawn is Tom Moore's new leading woman, making her first appearance with Goldwyn in the new comedy-drama now being directed by Harry Beaumont.

Harry Rapf, who up to the present has been general manager of the Selznick studio, will henceforth specialize on the production aspects of picture making, almost exclusively, and will be known as Production Manager.

Jack Holt, who played opposite Bessie Barriscale in "The Woman Michael Married," is again her leading man in "Kitty Kelley, M. D."

Japanese Garden to Be Permanent

A miniature Japanese estate will be constructed for the Screen Classics, Inc., production of the Japanese stage fantasy, "The Willow Tree" at Metro's million dollar studios in Hollywood. After work on the picturization of the play has been completed the gardens of the estate will become a permanent studio feature for the pleasure and recreation of the company's employees.

Eddie Polo Company Returning

The first of Universal's five foreign producing companies is scheduled to return home to America on September 23. According to a cable from London the Eddie Polo company which is making the international serial "The Thirteenth Hour" will arrive at Montreal on the twenty-third.

SELECT'S POLICY

Randolph Bartlett Announces Advertising Methods

Randolph Bartlett, recently appointed publicity and advertising manager of Select Pictures Corporation, has made the following announcement:

"There will be no change in the advertising policy of the Select Pictures Corporation," says Mr. Bartlett, "except to hold down the advertising to the trade necessities. There has been a tendency in moving picture advertising to use the trade press, less for informing exhibitors of productions than for showing off. Fantastic 'art' layouts and the most expensive color printing have been hurled into this battle of producers' vanity. The Select policy is not to scatter advertising recklessly, but to select the most effective publications and place our propositions before the exhibitors in a simple, direct and economical manner."

"Instead of indulging in this waste caused by superfluous and flamboyant advertising, Select will devote more and more of its advertising appropriation to the exploitation of pictures in direct co-operation with exhibitors, and in furnishing exhibitors with material and suggestions where it is impossible to have a representative actually on the ground. This does not mean a reduction of trade paper advertising and publicity, but a close scrutiny of expenditures and results."

Mr. Bartlett has returned to Select after an absence of some time.

Seek Weird Effects in Serial

With production humming merrily onward at the studios of the Supreme Pictures, Inc., at Flushing, L. I., Sidney Reynolds discloses the fact that he is incorporating some original effects in interior settings. An artist well-known in Washington Square circles has designed a series of original panels for the interior of the mysterious house in which a large part of the action of his serial featuring J. Robert Pauline, the former hypnotist and vaudeville headliner, takes place. Director Will S. Davis is experimenting in new lighting effects in order to obtain a mystery atmosphere.

EUGENE WALTER JOINS GOLDWYN FORCES ON COAST

Playwright on His Way to Culver City for Purpose of Study and Co-operation

EUGENE WALTER, whose drama "The Challenge" is now running at the Selwyn Theater in New York, and who is known widely as the author of "The Easiest Way," "Paid in Full," "The Wolf," "Fine Feathers" and "The Knife," left New York Saturday to associate himself for an indefinite period with the Goldwyn forces at Culver City, Cal.

Mr. Walter goes to the Goldwyn Studios with no definite mission nor with any special plan to be executed. His arrangement with the Goldwyn Company will give him free range to observe the operation of the Goldwyn Studios, and anything more than that if he sees fit. He will be associated for the time being with the editorial forces at the studios.

NEILAN GETS

PENROD STORIES

Famous Tarkington Character to Appear on Screen

J. R. Grainger, Eastern Representative for Marshall Neilan productions, last Tuesday afternoon announced the purchase of motion picture rights to the famous "Penrod" stories. Negotiations for this piece of property have been under way for some time between the Marshall Neilan organization and Booth Tarkington, the author, George W. Tyler and Klaw & Erlanger, who own the theatrical rights.

Mr. Neilan is particularly gratified in being able to present on the screen the various characters and situations which have become so popular among the American public.

Simultaneous with the Penrod announcement, Mr. Grainger stated that Wesley Barry, the freckle-faced youngster who was recently signed on a long term contract by Mr. Neilan, will play the part of Penrod.

The "Penrod" story will probably be Mr. Neilan's second First National release following "The Eternal Three," an adaptation from Randall Parrish's well known book, "Bob Hampton of Placer," now being produced by Mr. Neilan.

Will Film Logue Stories

In addition to the series of Robert W. Chambers stories, A. H. Fischer Features, Inc., will picture a number of original scripts written by Charles A. Logue, according to an announcement made by B. A. Rolfe, who is putting on and presenting the firm's output. The first of the Logue writings has been completed and the business of converting it into film form will begin shortly.

Mollie King's Latest

Molly King started her second production for the American Cinema Corporation at their studio, Glendale, L. I., this week. It will be directed by John M. Stahl. The title is "Women—Men Forget." Miss King will be assisted by Frank Mills, Gretchen Hartman and others.

His present purpose will be that of study and co-operation rather than that of any active studio undertaking.

Mr. Walter denies that he has any theories on motion pictures, but confesses that his experience has been extensive enough to make him realize that the present form of the feature picture is not a permanent one. "I find now that studios are being run with the same efficiency as executive offices. This is excellent up to a certain point, but the point at which it ceases to be a good thing is the critical point in all motion picture productions. It is that where group action upon an artistic object can never take the place of individual creative effort."

HARRY SPRINGEN

Heavys
and
Characters

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Park—"The Right to Happiness"—Universal—Dorothy Phillips

The Universal-Jewel De Luxe production, "The Right to Happiness," is in its third week at the Park. An elaborate presentation has been arranged by S. L. Rothapfel. The star is Dorothy Phillips. A description of this play is contained in a program note: "A Timely Photodrama of Contrasts." The story is taken up with the adventures of twin sisters, both parts being played by Dorothy Phillips. One becomes the pet of the social set, while the other is filled with social unrest. Through a series of thrilling situations they at last meet, one having given her life for the other. The picture proper is built upon a series of contrasts, showing the two different lives led by the twins. It was written and directed by Allen Holubar and comes up to the standard set by him in "The Heart of Humanity." This latest picture is appealing and has many gripping moments. There are many little touches that show the master director, as for instance the withered flower in the window where the sick girl never sees the sun. The two parts of the star give her an opportunity to play to the best of her great ability.

The presentation is all that could be asked. The story opens in Russia, and a Russian Cathedral Quartet and a Balalaika orchestra furnish folk songs of Russia. The overture is the *Marche Slav* of Tchaikowsky. Before the picture is shown, the famous Rachmaninoff *Prelude* is played, and a scenic setting typifying broken Russia is gradually disclosed, while the quartet sings the old laboring peasant-song, *Volga Boat Song*, dying away in the distance at the close. Then the second part of the *Prelude* is used for the war-ridden country, while cannon-flashes show beyond the horizon.

The musical score is played by one of the best orchestras in the city, under the direction of Frank Cork and Victor Kolar. Owing to the contrasted scenes of the picture, the music must follow very closely in order that the correct meaning may be brought out. As for instance, at Henry Forrester's new business the music takes on a cheerful tone. At the mother and son, where a short insert from the Bible occurs, the music introduces *Lead, Kindly Light*. And later, at an insert of a Wilson speech, the tune is *Hail, Columbia*. When the wounded girl is brought in and placed on the couch, the quartet sings off stage, and the effect is splendid. Altogether, the picture and the beautiful presentation furnish one of the best features in town. The house programs furnish an example of what can be done in this line. They are artistic, and an insert gives a description of the presentation, with hints of the musical and scenic effects.

At the Rivoli—"Miracle Man"—Paramount

The big George Loane Tucker picture, "The Miracle Man," settled

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway—You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

into its second week's run at the Rivoli this week. The picture improves on acquaintance and has attracted many patrons for a second time. The program remains the same as last week, with selections from "Parsifal," the beautiful Van Scoy scenic and the settings by Joseph Urban. The musical score makes a marked impression, particularly the singing by the chorus stationed over the central dome in the roof of the theatre.

At the Rialto—"Witness for Defense"—Paramount-Artcraft—Elsie Ferguson

Hugo Riesenfeld, conducting the Rialto Orchestra, opens this week's bill with *Il Guarany*, Gomez, as the overture. This composition has a stentorian introduction by the brass choir, and is one of the most effective works for a picture house overture. The usual Rialto Magazine follows with a first scene of fighters honoring women war workers by a grand parade, to the strains of Sousa's *Free Lance* march. *Petrova Waltz* ushered in unique views of aquaplaning at a summer resort. Then scenes of gobs doing stunts in surf-riding to *On the Beach at Waikiki*, after which a "Mutt and Jeff" cartoon called "Everybody's Doing It," which means that everybody is shimmying. This is one of the funniest of the series, and the orchestra imitated a jazz band to perfection. *Moorish* was used as a shimmy and also the *12th Street Rag*, ending with a break. A scene of Mass in Belgium for martyr soldiers showed the King and Queen at the service, the music being the Belgium hymn and an organ effect. Shots of the big Pacific fleet being reviewed by Daniels gave a chance for saluting effects by flashing red lights at the screen's side, and then a remarkable view of Berlin from a plane. As a close there was a short bit of scenic called "Relaxation," while the music went into St. Saens' *Swan*, played by violin and harp.

The special musical numbers this week begin with the duet from "The Pearl Fishers," sung by Martin Brefel and Edoardo Albano. Then there is a marimbaphone duet, played by Frank Wolf and Harry Edison. They offered David's *Tents of Arabs* and received deserved applause for the excellence of this novelty.

The feature place is held by the Paramount-Artcraft "The Witness for the Defense," with Elsie Ferguson as star. This picture has to do with an unhappy marriage, with scenes laid in England and India. There are many telling scenes in the play and the acting is of uniform excellence. The presentation by Hugo Riesenfeld departs somewhat

from the conventional in that he stops the picture at the close of the English location and shows two tableau windows typifying the mood of India, with a lone oboe playing off-stage the *Song of India* by Rimsky-Karsakoff. This takes only a few seconds and then the picture is resumed. The side effects were designed by Claude Millard, one showing palms and the other a minaret against a night sky. Music for this feature began with the English tone. Edward German's *Shepherd's Dance* opening, then into *Poet's Dream* and *Little Serenade*. The love theme is Flegier's *Love Song*, first used when the hero and heroine embrace. Title, "India," brings in an *Egyptian Dance*, followed later by *Eclat* and *La Coquette*. A good touch is at title, "Back in the little garden," when *Little Gray Home in the West* is played. Other numbers used during subsequent action are a Chopin *Prelude*, *Caravan*, a dance from the "Nell Gwyn" set, *Clarice*, *Less Than the Dust*, *Clematis* and the *Melodie* by Paderewski. These in addition to the usual agitato and dramatic movements constitute the Rivoli score for the feature.

As an added attraction to the program there is a Charlie Chaplin comedy, "The Floorwalker," which brings as many laughs as if it had just been turned out. The music for this includes *Those Charlie Chaplin Feet*, *Shooting Box in Scotland*, *Everybody Calls Me Honey*, *I've Got My Captain Working*, *Keep Going*, *Magpie* and *Parrot*, *Wooden Shoe Dance*, *Naila* and *Club Galop*.

The program closes with the *Torchlight March* by Scotson Clark, played by Arthur Depew.

At the Strand—"A Temperamental Wife"—First National—Constance Talmadge

The popular "Poet and Peasant" is the overture at the Strand this week, with Carl Edouarde conducting the orchestra. The personnel of the orchestra has been enlarged by eight players, giving an increased body of tone. The overture was played before a garden and water drop, with lights dimming at the cello solo, and then coming up to full at the climax.

Switching into the Strand Topical Review, a scene of the smallest airplane was disclosed, with the orchestra going into *Boots and Saddles* as the accompaniment. Then came shots of a parade in honor of women war workers, followed by the Prince of Wales inspecting a Canadian canal lock. The music for this was *Sounds from England*. A touching scene was the decorating of mothers, with *Hail America* accompanying. This was broken by a

Pathe-Color, showing scenes in Switzerland, the orchestra going into a tyrolean effect. Pictures made by the Novaglyph showed police events, hammer-throwing, etc. This was run to a light number, *Phyllis*, in the orchestra. Scenes of President Wilson at St. Paul and of Cardinal Mercier's arrival brought in much interest to the news feature, the music for the Cardinal being the *March Religioso*, No. 3, by Chambers. The Review was closed with pictures of General Pershing being entertained by the Elks in New York's big club house. The orchestra played a medley including *Auld Lang Syne*.

The program offered two vocal numbers. Dorothy South sang Elliott's *Spring's a Lovable Lady*. Carlo Ferretti and Walter Pontius sang the duet from Verdi's "Forza del Destino."

The feature is Constance Talmadge in First National's "A Temperamental Wife." The story is of a newly-wed getting jealous of her husband's secretary, a woman by the name of "Smith." The young wife thought it was a man secretary all the time, and when she found out the truth, she became fearfully temperamental and ran away from her hubby. Later complications, excellently acted, make the picture light entertainment of rare order. A fine company including Wyndham Standing, Ben Hendricks, E. Jensen and Armand Kaliz are responsible for the various parts. The orchestra fittingly played selections from "She's a Good Fellow" to open the picture. *Lillies* was used at title, "Next morning at Chevy Chase." Then title, "In fact, Senator Newton," the music was *Marionette*, followed by *Apple Blossom*, *Mill on the Cliff*, *By the Mill Stream*, the love theme being Friml's *In Love*. The organ took up the action at the swimming-pool scene, Ralph Brigham playing *Joy of Youth* and *Chrysanthemums*. The orchestra came back at telephone scene, and the auto scene was played with the *Spinning Song* by Mendelssohn. Then came *Fairy Phantoms*, the orchestra rest coming at Billie telephoning to Count. The organ used Herbert's *Punchinello*, Diggle's *Song of Happiness and Cuddles*. As the Senator entered room in hotel, the orchestra returned with the theme, closing the picture.

The scenic is one of the series of Outing-Chester pictures, "When It's Time to Retire," and the regular comedy was a Harold Lloyd, called "Count the Votes." During these the orchestra used selections from "Monte Cristo" and *Oh, You Dancing Widow*. The closing organ solo is the introduction to the third act of "Lohengrin."

"The Battler"—World—Earl Metcalf

As the title indicates, this is a prize ring picture, having to do with the underworld and also higher social planes. The hero plays two parts. The picture is melodramatic throughout and will require much of the agitato, coupled with mysterious and gruesome themes. With a good supply of these the musical part can

(Continued on page 1528)

TO THEATRES IN EVERY CITY IN AMERICA



Carl Laemmle Offers
Allen Holubar's Tremendous Production

"The RIGHT TO HAPPINESS"

featuring the Greatest Emotional Screen Actress in the World

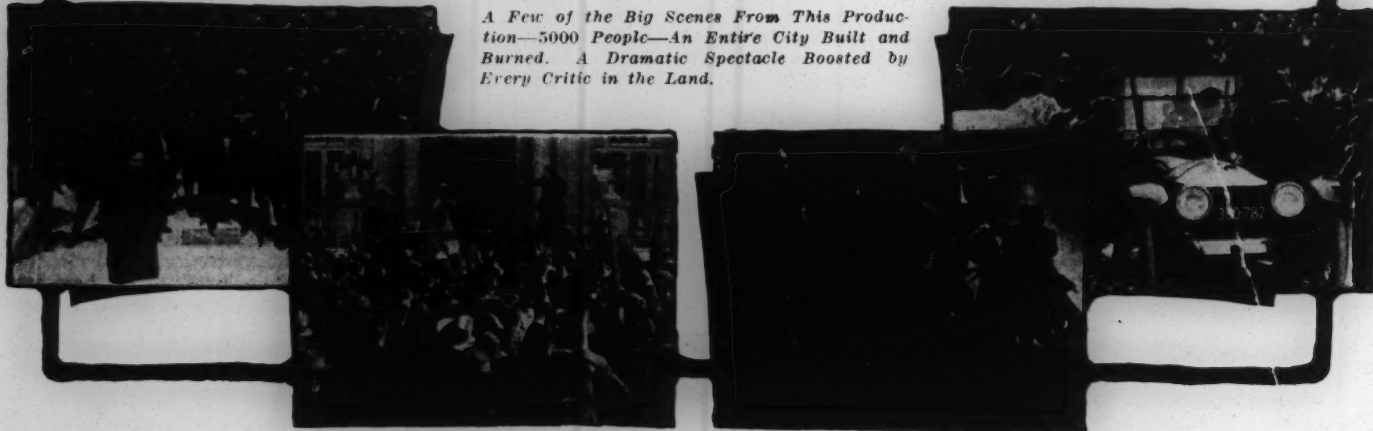
Dorothy Phillips

THIS advertisement is published in the DRAMATIC MIRROR to bring home to every theatre in America (moving picture and legitimate) the tremendous financial possibilities of DOROTHY PHILLIPS in—the mighty success play of the hour—"THE RIGHT TO HAPPINESS" 8 huge acts, 5000 people—An entire city built and burned— Now playing at the Park Theatre, Columbus Circle, New York City, to capacity houses. A production big enough to enhance the biggest acts of a Vaudeville bill or to triple the box office receipts in connection with vaudeville.

Every house with open time, every Park, Carnival, or Amusement enterprise can make a "clean up" with this extraordinary production. It has been lauded by every noteworthy critic and the entire press staffs who have seen it. It is too big to describe. It MUST be seen in private presentation to grasp its money-getting power backed by its fairly unlimited advertising possibilities. Unusual run of paper and ad props with special heralds allowing billing like the biggest show on earth. SEE IT TODAY at your nearest Universal exchange—or write us direct for more information. Universal Film Mfg. Co., 1600 Broadway, New York City.

Now Being Booked by All Universal-Jewel Exchanges

A Few of the Big Scenes From This Production—5000 People—An Entire City Built and Burned. A Dramatic Spectacle Boosted by Every Critic in the Land.



PICTURE FIRST SHOWINGS REPORTED BY WIRE

His Majesty—The American United Artists, Douglas Fairbanks, Directed by Joseph Henaberry, Scenario by Joseph Henaberry and Elton Banks

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Typical Fairbanks picture." "Played to capacity."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Star drew, of course." "Very lively." "Well acted but star has had better pictures."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Remarkable drawing card." Good thrills all the time."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Fairbanks jumps all over the country."

WHAT IT IS

William Brooks lives on thrills and excitement because he has a secret sorrow and he forgets his troubles in the adventures that he courts. His quest for thrills leads him from New York to the Mexican border and then to Europe.

The Right to Happiness

Universal, Dorothy Phillips, Directed by Allen Holubar, Scenario by Mr. Holubar and Olga Linek School

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Packed houses at every performance." "Powerful story." "Well acted."

NAT'L BOARD OF REVIEW REPORT

Entertainment ValueExcellent
Dramatic InterestExcellent
Technical HandlingExcellent
Coherence of NarrativeExcellent
ActingExcellent
Scenic SettingExcellent
PhotographyExcellent
Quality as a PictureExcellent

WHAT IT IS

The story presents a tremendous theme—a theme which is always close to the heart—the right everyone has to happiness. To emphasize its message the author has utilized the age-old conflict between capital and labor, and, keeping abreast of the times, he has presented an indictment of profiteering and Bolshevism.

A Temperamental Wife

First National, Constance Talmadge, Directed by John Emerson, Scenario by John Emerson and Anita Loos

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "C. Talmadge fine." "Star draws well."

WHAT IT IS

Billie Billings, jealous and wealthy, upon finding her fiancé false, determines to marry bachelor Senator Newman, of Nevada. A blissful honeymoon is ended when Billie finds the Senator employs a girl stenographer. The Senator's courage cures Billie of her jealousy, and makes her a nice little wife.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

Broken Commandments

Fox, Gladys Brockwell, Directed by Frank Beal, Scenario by Ruth Ann Baldwin

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Brockwell acts well." "Interesting story."

NAT'L BOARD OF REVIEW REPORT

Entertainment ValueExcellent
Dramatic InterestGood
Technical HandlingGood
Coherence of NarrativeExcellent
ActingGood
Scenic SettingGood
PhotographyGood
Atmospheric QualityGood
Quality as a PictureGood

WHAT IT IS

In a lone mountain cabin two men toss coins for possession of a defenseless girl, as she, in terror, stands watching them. One of them, her convict lover, mysteriously passes out of her life and just as mysteriously comes back again later, telling his lone story to the girl's husband. The final situation when the wife, husband and lover come face to face is tense with emotion.

Stepping Out

Paramount, Enid Bennett, Directed by Fred Niblo, Scenario by C. Gardiner Sullivan

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Fine picture." "Appealing." "Pleased everyone."

NAT'L BOARD OF REVIEW REPORT

Entertainment ValueVery Good
Dramatic InterestGood
Technical HandlingExcellent
Coherence of NarrativeGood
ActingVery Good
Scenic SettingGood
PhotographyGood
Quality as a PictureExcellent

WHAT IT IS

This is the story of the trials and tribulations of the small income family. Robert Hillary receives \$25 a week and lives in a little Harlem flat with his wife, who makes a slave of herself to economize and make it possible to get along. When her sufferings and self-denial are not appreciated by her husband, she steps out into another sphere and has interesting experiences.

Forest Rivals

World, Arthur Ashley and Dorothy Green, Directed by Harry O. Hoyt, Scenario by Charles Sarver

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story pretty good." "Very poor cast." "Star popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment ValuePoor
Dramatic InterestAverage

Technical HandlingFair
Coherence of NarrativeClear
ActingFair
Scenic SettingSatisfactory
PhotographyGood
Atmospheric QualityMediocre
Quality as a PictureAverage

WHAT IT IS
Two brothers, engaged in the pleasant and profitable business of boot-legging in Canada, are in love with a maid who spurns them, only to fall in love with an American, who protects her from the advances of her persistent suitors.

The Market of Souls

Paramount - Artcraft, Dorothy Dalton, Directed by Joseph De Grasse, Scenario by C. Gardner Sullivan

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Has thrills." "Interest never flags."

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine picture." "Excellent photography." "Good story." "Popular star."

NAT'L BOARD OF REVIEW REPORT

Entertainment ValueGood
Dramatic InterestSustained
Technical HandlingExcellent
Coherence of NarrativeClear
ActingGood
Scenic SettingFine
PhotographyClear
Atmospheric QualitySatisfactory
Quality as a PictureAbove Average

WHAT IT IS

Two brothers, one good and one bad, have a fight over a girl whose name the bad one besmirches. In the fight, the good brother is blinded, and the girl under an assumed name, nurses him. When he finds out who she is, he throws a couple of fits, but eventually the ghost of the bad brother, killed in France, appears and unbesmirches the girl's name and all ends well.

(By Wire Box on page 1528)

Fox Offices to Move

October 10 will be moving day at the Fox Film Corporation. At that time the half dozen floors now bearing the name Fox at 130 West Forty-sixth street will be vacated, and the executive offices, exchanges, publicity, in fact all the offices will move to the administration building and studio now nearing completion on Tenth avenue at Fifty-fifth and Fifty-sixth streets.

Notwithstanding slight delays, due to labor troubles which affected progress in the brick work of the building, William Fox now expects to be able to install all his departments in their new quarters on October 10.

TRIPS TO LOS ANGELES STUDIOS

Paul Mullen, physical instructor at the Robert Brunton Studios, has just issued a challenge for a fight to Elmo Lincoln, the husky lion-choker of the movies. Lincoln recently gained much front-page prominence by challenging Jack Dempsey to a fight for the heavyweight title. But Mullen goes further and provides the place and all the accessories, leaving the time to the challenged. Mullen only does this out of goodness of his heart, as he wishes to see the motion picture industry well represented in a fight for the world's championship.

Through the courtesy of Robert Brunton the large tract of land opposite the Brunton Studios on Melrose avenue in Los Angeles, now used for a ball park, would be converted into a huge arena seating at least four thousand people. Mr. Brunton is a keen lover of all sports, particularly boxing.

Joseph J. Dowling, who played "The Patriarch" in George Loane Tucker's "The Miracle Man," has been signed for a part in J. Warren Kerrington's latest Brunton feature, "live Sparks." John Stepling, Roy Laidaw and Mary Talbot also have been added to the cast.

So Charlie Chaplin and Mary Pickford are to appear in blackface at least Capt. Peacock who has just finished a seven reel comedy in which colored folks play all leading parts tells us. There is a Chocolate Charlie and a Mary Pickle and a Douglass Blackshanks. There is no reason why these pictures should not be a success, in fact we hear that even Tom Mix is going to appear on the screen soon as a dramatic actor. From ring master of the Miller Brothers 101 Circus to a rival of Bill Farnum is a record to be proud of.

"Buried Alive" is the title of Monroe Salisbury's next Universal production to be directed by Douglas Gerrard. The story was written especially for Salisbury by F. McGrew Willis.

"The Story of the Tiger Hunt," written and produced by Major Jack Allen, has been completed at Universal City.

Hoot Gibson and Magda Lane are playing the principal roles in "The Trail of the Hold-up Man," a two-reel Western melodrama now under production at Universal City by George Holt.

"The Gift of the Desert," Harry Carey's current starring production, is well under way at Universal City under Jack Ford's direction. The story was written by Peter B. Kyne under the title of "The Three Godfathers" and appeared in the Saturday Evening Post. Carey's supporting cast includes Winifred Westover, J. Farrell McDonald, Ted Brook, Joe Harris and Charles LeMoine. Tsuru Aoki is busily engaged on "The Breath of the Gods," the six-reel Paramount.

John Ince, Metro director; David Thompson, studio manager; and D. Anthony Tausky, portrait artist; acted as chauffeurs in street scene for Bert Lytell.

Broadway Programs

(Continued from page 1525)

be planned with success. In fact, there will scarcely be time to begin any other sort of accompaniment before an agitator sets in.

Use a simple romance style for the beginning, then into a one-step and later a waltz to action. When the girl draws gun, dramatic. At title, "My name," play the first romance again and use this as a theme. From this point it is nearly all dramatic up to title, "The gates of opportunity," when the theme comes in again. Hart sees Jim, a mysterioso. Theme will be used again at title "You must escape," and title, "Accessories after the fact." This last will close the picture. There are shots and telephone effects in the picture.

For the rest of the program selection should be made of bright subjects to offset the gruesome atmosphere in this feature. With judicious care a good program can be built around such a picture and enhance its value as a drawing card many fold. Christie comedies, Mack-Sennett or Sunshine will all answer for the fun position on the bill. Dittmar's Animals or scenics of far-off lands will get the attention away from the prize ring and the contrast will end in enjoyment even of this melodramatic feature.

At The Central—"The Last of the Duanees"—Fox—William Farnum

William Fox is presenting his big western melodrama, "The Last of the Duanees," at the Central this week. The star is William Farnum, and other parts are taken by a very capable cast, including Frankie Raymond, Harry De Vere, Lamar Johnstone, Henry Hebert and Louise Lovely.

The story is by Zane Grey, and it concerns the adventures of a supposed outlaw, although he never used a gun first. In his first scrimmage, where he kills his man, he has to "ride for it," and immediately be-

comes a target for the famous Texas Rangers. He goes into the desert, meets a young and lovely girl, whom he helps escape from a villain. Later the Governor pardons him for trapping the leaders of an outlaw gang, he marries the girl, and the last title says "they live happily and have a family of husky children." This last brought a laugh from the audience.

William Farnum, as Buck Duane, gives a remarkable impersonation of a hunted man. All the types are well cast and the atmosphere is perfect. There is a particularly exciting chase after Buck by the Rangers. The picture opens from the musical standpoint with a western "tension," changing for variety at Cal Bain. As the men face each other in the street, an agitator. At title, "Mother," soft and tender. Title, "Night covered the desert," a mournful theme. The two men meet, livelier. At title, "The pursuers outdistanced," a soft pathetic. Then at title, "Two days riding," rather mysterioso.

At the title, "When I was eight," a good effect can be had by stopping the music and having the tympany rumble, clear through the girl's narrative. Where Mrs. Bland appears, a sensuous waltz will give a good atmosphere. Title, "Go inside," agitator. Title, "A refuge," soft and tender. As men approach shack, agitator. Titles, "A refuge for Jenny," again soft. Title, "In the home of Jeff Aiken," a mysterioso into agitator at struggle. Title, "Consciousness," a sad melody, soft. The lovers meet, play love theme, Friml's Melody being a good one. This should be worked up with the action.

At the Grand, Pittsburgh—"The Hoodlum"—Exhibitors' Mut.—Mary Pickford

"The Hoodlum" was the attraction at the Grand. The music was filled with the spirit of comedy and pathos and the musical program varied and pretty.

The Hoodlum, a song written especially for this play, Zoel Parenteau used as a theme whenever permissible. *Oh What a Pal Was Mary*, was fittingly used when Mary was shooting craps with the boys. *The Vamp*, by Gay fit the hurdy-gurdy scene. A real hurdy-gurdy was used for this scene, as Mr. Broudy thinks it quite impossible to imitate one with an orchestra.

Other numbers were, first movement from the *Jupiter Symphony*, Mozart; *Mazurka*, Glazounow; last movement from the *Third Symphony*, Beethoven; *Intermezzo*, from Dr. Cupid, Wolfe-Ferrari.

Mr. Galbraith and Mr. Chapman played the accordion for the scenes showing an Italian entertaining himself and neighbors. The popular ditties used were *En Mer*, Holmes; *Breeze*, Hanley; *Girls*, Bryan; *Nobody Ever*, Frey; *Tulip Time*, Buck; *Si Tu Le Voulais*, Tosti; *Poem Erotique*, MacDowell; *Seranata*, Tarenghi.

Davis Broudy conducted the orchestra through Excerpts from Maytime, by Romberg, as a special number. *In the Mountains*, by Iwanow, was used by Mr. Cyril Guthoerl as the organ number for the scenics.

LATUS.

At the Coliseum, Seattle—"Upstairs and Down"—Select—Olive Thomas

The Millonut Cliff by Reissiger proved popular as an overture at the Coliseum last week. Marius Brambilla directed the orchestra. Following this came the feature, "Upstairs and Down," a merry comedy-drama of Long Island's elite society. Olive Thomas is Alice Chesterton, a delightful little mischief-maker, who carries on a desperate flirtation with a gay son of Ireland, despite the fact that she is engaged to another man. In the cast are Rosemary Theby,

Mary Charleson, David Butler and Robert Ellis.

The musical numbers used in the feature are especially fine, numbering among them Bustanaby's *Irresistible*, Mendelssohn's *Intermezzo from Midsummer Night's Dream*, Donaldson's *Upstairs and Down* (fox trot), Mozart's *The Magic Flute* and Fischer's *Ballroom Whispers*.

The comedy is the Vitagraph "Yaps and Yokels," featuring Jimmie Aubrey. For this the musical numbers were improvised by the organist and included a waltz, one-step and fox trot.

A special feature at the Coliseum is the extraordinary Fashion Show, which is presented each Friday evening.

The orchestra closes the program with *The Discovery of America*, a descriptive fantasy played in honor of the arrival of the Pacific fleet. Mr. Bambilla played his latest composition, *A Lullaby*.

MENDELL.

Music for Short Subjects

Exhibitors are always on the lookout for short subjects to fill in programs with, and these are coming more and more in demand, even from the old stores of the film companies. The Educational Library houses many of these. Recent ones shown on Broadway include a beautiful series called "The Bridges of Bruges," which for excellence of coloring cannot be equalled. Also one shown during the present week of Italian cavalry exercise which abounds in hair-raising stunts, such as riding down almost perpendicular hills, through gullies and rivers. This picture shows the riders falling head-first from the horses and the horses rolling over them. The audience gets a thrill from this that counts. The "Bridges of Bruges" picture can be linked up with the overture, if the music is appropriate, beginning it about half way from the ending and closing in at the final chord. These things are not hard to do and they make the house stand out from rivals.

GAZING AT THE STARS**FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS**

Boomerang, Pioneer	(East)	Good—"Combination of Walthall and a well-known play packed them in."	"Fine picture."
Brat, Metro.	(West)	Good—"Nazimova very popular."	"Fine picture in every way."
Daring Hearts, Vita.	(Canada)	Good—"Good war film."	"Story well told."
False Faces, Param.	(East)	Great—"Gripping story."	(Central) Great—"Splendid picture." "Fine acting." (West) Good—"Walthall very popular."
Fighting Blood, Fox	(South)	Good—"W. Farnum a prime favorite."	
Home Wanted, World	(East)	Fair—"Too much Pollyanna."	"Child pictures not popular."
Hoodlum, First Nat'l.	(East)	Good—"Unnecessary to say Pickford draws."	"Story somewhat sacrificed for star." (South) Good—"Broke recent records." (Canada) Good—"Fine part for star." "Clever stuff."
Love Hunger, Hodkinson	(East)	Good—"My clientele like Lillian Walker."	"She always pulls." (Central) Good—"Walker at her best."
Love Insurance, Param.	(East)	Good—"A winning comedy."	(South) Fair—"Washburn good."
Love is Love, Fox	(South)	Fair—"Story weak."	"R. Ray and E. Fair did well."
Miracle Man, Param.-Art.	(East)	Good—"As good as any picture we have had this year."	"Popularity of play a box-office pull."
Nobody Home, Param.	(East)	Good—"A sure cure for the blues."	(West) Fair—"Pleased." (South) Good—"Role just suits D. Gish."
Other Half, Ex. Mut'l.	(East)	Good—"Crowded houses."	"D. Gish draws crowds." "Good Comedy."
Perfect Lover, Selznick	(East)	Good—"Nicely done."	"Interesting."
Petal on the Current, Univ.	(East)	Good—"O'Brien draws women."	"Story suits O'Brien." (West) Good—"O'Brien always a good attraction."
Serpent, Fox	(East)	(South) Fair—"Story not liked."	"O'Brien liked."
Stepping Out, Param.	(Central)	Good—"Star popular."	"Story good." (Central) Good—"Good story." (South) Fair—"Nothing much."
Third Kiss, Param.	(West)	Good—"Bara always draws."	
Told in the Hills, Param.-Art.	(East)	Good—"Matrimonial problem play and Enid Bennett are enough."	"Appeals to all ages and sexes."
Valley of the Giants, Param.	(East)	Good—"Title suggests the emotion that always attracts."	(Central) Good—"Drew crowd." "Fair picture."
Volcano, Pathe	(East)	Good—"Warwick liked."	"Good picture."
Wolf, Vita.	(Central)	Good—"Wonderful scenery."	"Crowds came." (Central) Good—"Film is a wonder." "Fine story."
Wolves of the Night, Fox	(East)	Good—"Good cast." (West) Good—"Reid always draws a crowd."	"Star puts himself into it."
World and its Women, Goldwyn	(East)	Fair—"Poor drama well done."	"Baird acts well."
		Good—"Thrilling tale."	"Held the audience."
		Good—"Very good picture."	"W. Farnum liked." (Central) Good—"One of Farnum's best." "Full of live interest."
		Good—"Farrar means packed houses."	"Part suits Farrar." "Interesting story." (West) Fair—"A disappointment." "Booked for longer than it could run."

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